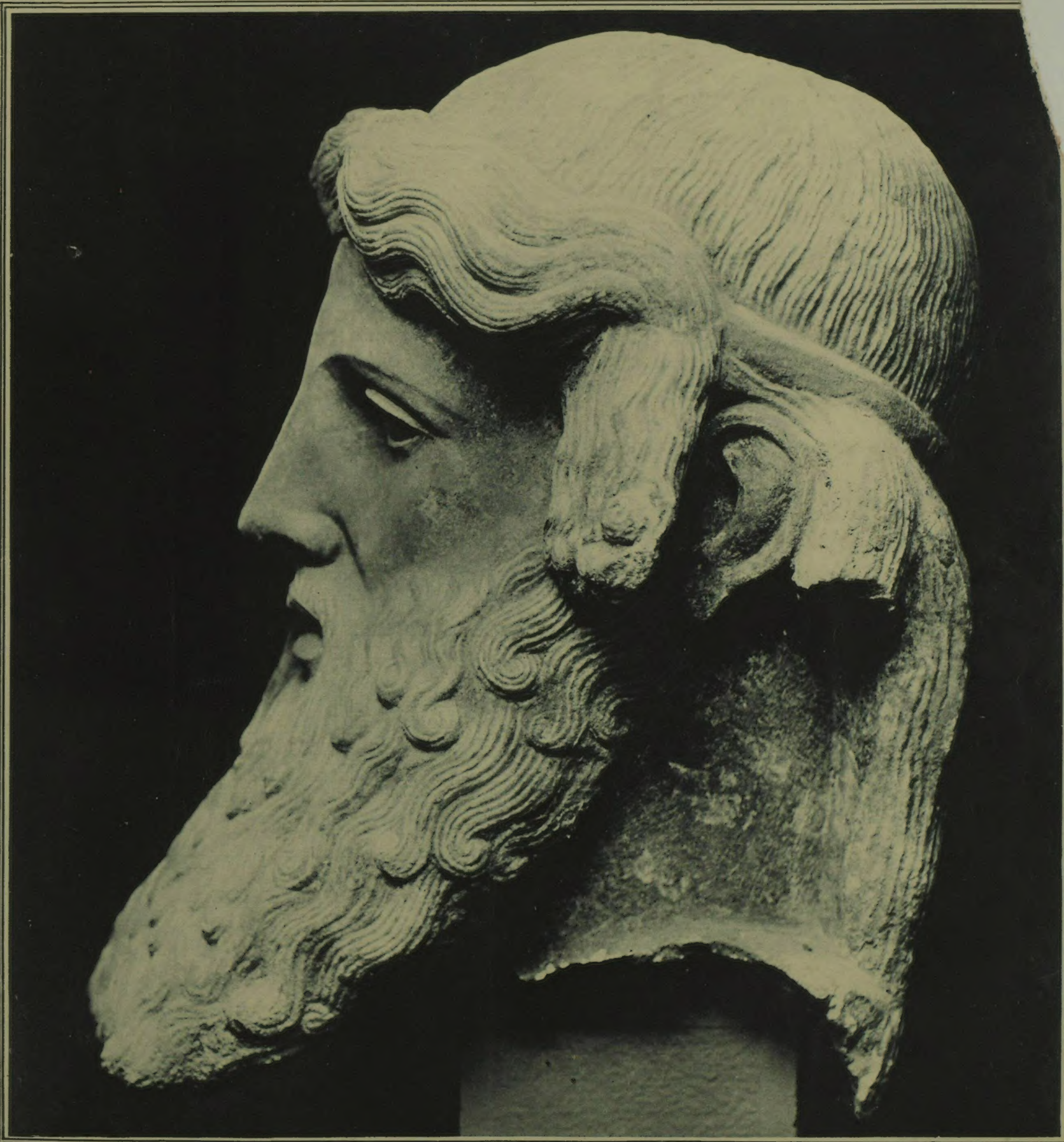


THE ILLUSTRATED LONDON NEWS

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SATURDAY, JANUARY 1, 1927.

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BY ALCAMENES OR PHIDIAS? A WONDERFUL MARBLE HEAD OF DIONYSOS—A GREAT DISCOVERY NEAR ROME.

Sir Charles Walston's important new book on Alcamenes—"Alcamenes and the Establishment of the Classical Type in Greek Art"—lends peculiar interest to this discovery of a work that may be from the hand of that sculptor. In sending us the above photograph (and that on page 2), Professor Halbherr writes: "We owe to Professor Paribeni, Director of the Rome Museum, the first report about the discovery of a wonderful and wonderfully preserved marble head of Dionysos in Greek archaizing style, found near the remains of the Villa of the Quintilii, on the Appian Way. This head, larger than life-size, was immediately recognised as a reproduction of some lost Greek masterpiece of the fifth century B.C., and Professor Paribeni attributes the original to the School of Phidias, or to that of his pupil and rival, Alcamenes, comparing it both with the head of the

Olympian Zeus and that of the Hermes Propylaios found at Pergamon. . . . Like the Pergamon 'Hermes,' the only documented copy of an Alcamenean work, the Roman marble represents Dionysos in his severer oriental bearded type, instead of the one common since the fourth century B.C.—a beardless, joyful youth. The calm and almost apathetic expression and the general design are the same in both heads. . . . Only the treatment of the hair is different: instead of snail-like curls, we see in the newly found Dionysos an undulating effect. . . . But this wavy treatment of the hair is also found in the bronze ephebus recently turned up at Pompeii, which now, according to Walston, is to be separated from the Phidian cycle and placed in that of Alcamenes." Professor Halbherr's note is continued on page 2.

PHOTOGRAPH BY THE ITALIAN DEPARTMENT OF ANTIQUITIES, SUPPLIED BY PROFESSOR FEDERICO HALBHERR. (SEE ILLUSTRATION ON "OUR NOTE-BOOK" PAGE.)



By G. K. CHESTERTON.

the good resolutions at the New Year; it is to be presumed, keep them; some sort are unable to feel any thrill in any and arithmetical date or the passing of one winter day to another. I think the latter, with most scepticism, is really hasty and for men will stand very firm upon arbitrary; for example, upon apparently artificial frontiers. But it is certain that the secular scientific divisions are far less reasonable, on the face of it, than the religious divisions. There is some sense in the story of the homeless family occurring in the depths of winter. There is obviously some sense in the story of the Resurrection occurring in spring. But there is no particular sense, on the face of it, in Friday being the end of everything, and Saturday the beginning of everything. Nothing in the look of things will even begin to be different; no "wanton lapwing" will get himself another crest for that occasion. In the whole range of leaf and petal and plumage, in the whole pageant of nature, the only change in the colour-scheme I can discover that will take place on New Year's Day is that the officials on the Southern Railway will no longer wear red ties, but will appear suddenly in blue ties.

So far from its being the fact, as in the poem already quoted, that in this season a "fuller crimson" will come upon the railway official's breast, it seems that his existing breast-plate is considered too sanguinary and defiant. He is in danger of being mistaken for a Bolshevik. There is added the rather mysterious remark: "During the General Strike the tie caused a good deal of trouble." Many of us have had experience of neckties which caused a good deal of trouble, but not solely or specially during a General Strike. But, in any case, it seems to me a questionable principle to surrender a whole glorious colour from the paint-box of Providence the moment any sect chooses to select it as a symbol. Are pillar-boxes also to turn suddenly blue with fright at the thought of being called Bolshevik? What about the field of the Royal Arms of England? What about the red lion of Scotland? What about the M.A. hood of Oxford? Are they all to be discoloured and repainted hastily and industriously till all is blue? If it applies to railway porters, who are only red in spots, what about the Horse Guards, who are at least red down to the waist; not to mention Cardinals and people who go to masquerade balls as Mephistopheles, who are red all over? And even then we have quite a considerable task before us in clearing away sunsets, sunrises, rose-gardens, autumn forests, and similar disfigurements and disturbing reminders. Before undertaking so large a clearance, we might even pause for a moment upon the possibility of returning to the old fashion, and bracing ourselves to endure the spectacle of a railway porter with a red necktie.

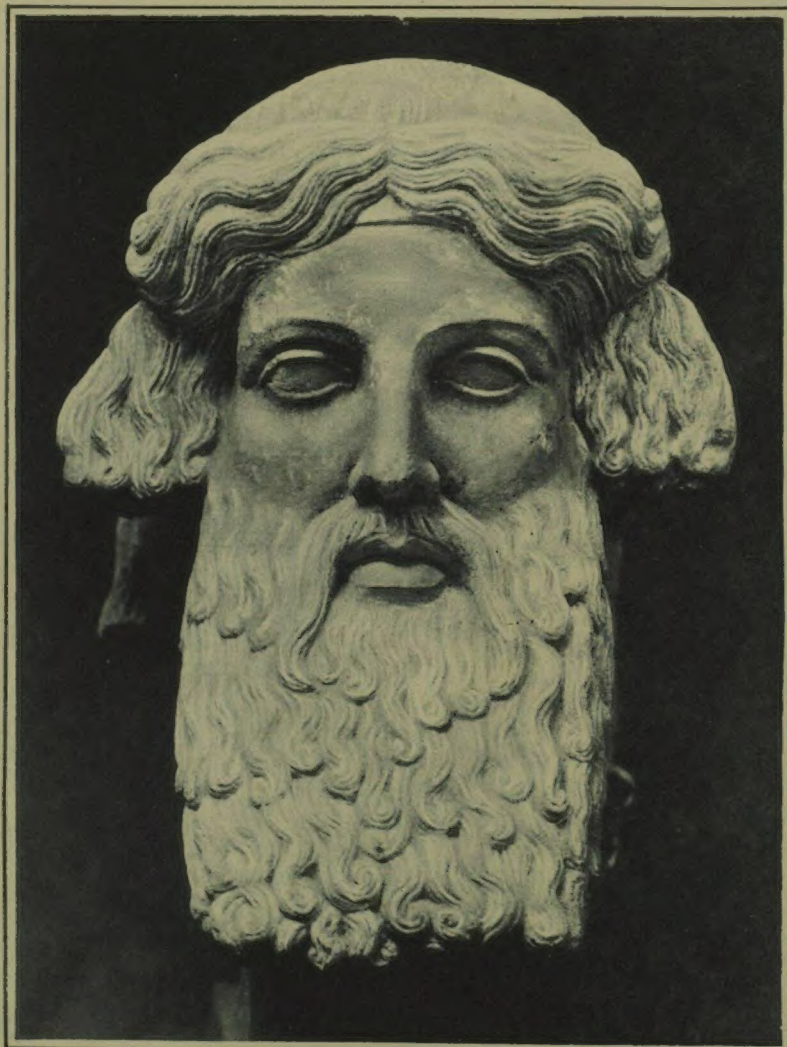
But in any case, as I say, I dispute it in principle. It seems to me not a denunciation of Bolshevism, but a most craven concession to Bolshevism. Remember that it was the revolutionist himself who chose to select the colour red and say that it represented revolution. As a matter of fact, it has represented all sorts of things; as, for instance, charity. It might be hasty to assume that any person wearing a red necktie was charitable, and ask him pointedly in the street for a shilling. But it would not be less unwise to assume that he was revolutionary, and

search him for a bomb instead of a bob. And if he is a revolutionist, and wears a red tie because he is a revolutionist, he does not thereby demonstrate that red does stand or ought to stand for revolution. On that showing a man has only to start a sect to-morrow wearing blue ties as a symbol of polygamy, and instantly all the railway porters on the Southern Railway must hastily shed their azure plumage and all appear next morning in yellow ties. It would be quite an exciting fantasia, seeing a railway porter chased from colour to colour all along the spectrum or the breadth of the rainbow, as sect after sect started up to snatch his colour from him.

employers are incapable of looking upon the tie when it is blue? He presumably knows whether he is a Prohibitionist or why he is not a Prohibitionist, as he probably knows whether he is a Communist or why he is not a Communist. And whatever he thinks about these things, he can presumably express it by some normal human organ, without brandishing neckties like a code of flag signals. Oddly enough, it is said in all seriousness that the red necktie was originally intended to be waved like a flag—that in an emergency the railway official could use his red scarf as a danger signal. On that argument, all that remains for us is to alter all the red flags to blue flags, and all the red lights to blue lights. But we shall find it very difficult to root out so natural an association of ideas as that of the red light of danger. Anyhow, since respectable people are always telling us that there really is a danger of red revolution—well, there seems to be no inference except that all the respectable people ought to wear red ties.

Upon much wider and deeper issues, I resent this surrender to small sects in the matter of classification. I resent it, for instance, in the discussion about what is "non-sectarian" or "undenominational." We are told, let us say, that it is unsectarian to worship God as a pure Spirit. Then a sect springs up in Oklahoma declaring that God has three heads and nine hands; and then the view that He is a Spirit becomes "sectarian." It is universal human morality to advise a man not to kill his mother; until a new movement arises, in which mothers are offered as human sacrifices from economic motives; and then not killing your mother has become a "dogma" or the creed of cryptic priests. I protest against the power of mad minorities to treat the majority as if it were another minority. But still more do I protest against the conduct of the majority if it surrenders its representative right so easily. It will become still more serious if this process applies to the elements of things, such as the primary colours. It will be much more annoying if the worshipper of the nine-armed god calmly asserts that the colour green belongs to him, wherever it may be found upon the earth. It will be distinctly vexing if the high priests of matricide claim the ownership of all possible white objects, from Madonna lilies to Polar bears.

There are not so many colours in this world that we can afford to hand them round to all the intellectual lunatic asylums under the sun. And the principle is, in any case, a false one. If we, or the authority we recognise, had drawn up a heraldic scheme apportioning different colours to different schools or groups, it might be another matter. If there existed, to start with, a scheme of symbolic colours, like the liturgical colours of the Church, we might agree that when a colour was used to suggest one thing it should not be used to suggest another. But it is only the red revolutionist who thinks he has any particular right to the colour red. It was only the wild teetotaler who thought he could lay his profane hand upon the holy tint of blue. It is the fault of the traditionalists themselves if they allow these glorious banners to be torn from them one after another. It is especially their own fault if their own traditions are not sufficiently strong and vivid to suggest themselves, before any later or less responsible suggestion. It was the Victorian who was to blame if blue suggested to him, not the sky, but the silly tea-fights of Brother Tadger. And it is our fault if the colour red suggests to us some equally silly scare in the newspapers, and not the noble army of the martyrs or the mystical rose of charity.



BELIEVED TO BE THE FIRST MARBLE COPY OF THE FAMOUS "DIONYSOS" OF ALCAMENES: A HEAD OF THAT GOD RECENTLY FOUND IN THE RUINS OF THE VILLA OF THE QUINTILII ON THE APPIAN WAY NEAR ROME.

Continuing his note on the front page of this number regarding this great discovery, which is of especial interest in view of Sir Charles Walston's recent book on Alcamenes (reviewed and illustrated in our issue of December 11), Professor Halbherr writes: "Among the works of Alcamenes—not to enter into the dispute about the Western Pediment at Olympia—in addition to the statues of Hermes Propylaios, . . . Aphrodite, Hephaistos and Athena—perhaps the sculptor's highest achievement was the gold-and-ivory gigantic statue of Dionysos, in his temple near his Theatre at Athens. Unfortunately, we have no remains or copies—or we had not till to-day—of this masterpiece, except in some Athenian and other Greek coins. . . . Most of these coins exhibit . . . the bearded face styled in the same archaic or archaising form as that of the Hermes. . . . Shall we not be allowed to recognise in this head from the Appian Way, in spite of some small divergences, as the absence of the ivy wreath, a true copy—the only extant one—or, at least, a very careful adaptation, of the famous Dionysos of Alcamenes?"

Photograph by the Italian Department of Antiquities, supplied by Professor Federico Halbherr. (See the front page of this number and illustration of the site of the discovery on a later page.)

But, even as it is, it is impossible to find a colour that has not been coloured by something else. There is, or used to be, a society of total abstainers called the Blue Ribbon Army. Some might regard the blue ribbon as identical with the blue tie. Must a decent Christian railway porter go through life blasted with the charge of being a teetotaler, merely because his employers place on him this badge of infamy? Must he be supposed to be incapable of looking upon the wine when it is red, merely because his sensitive

THE DEATH OF THE EMPEROR HIS LATE MAJESTY; AND



WIFE OF THE NEW EMPEROR OF JAPAN: HER MAJESTY
THE EMPRESS NAGAKO.



NOW GUARDIAN OF THE SACRED TREASURES:
THE EMPEROR HIROHITO OF JAPAN, WHO
HAS SUCCEEDED HIS FATHER.

YOSHIHITO OF JAPAN, K.G.: THE NEW EMPEROR AND EMPRESS.



122ND OF THE IMPERIAL LINE: THE LATE EMPEROR
YOSHIHITO OF JAPAN, K.G.



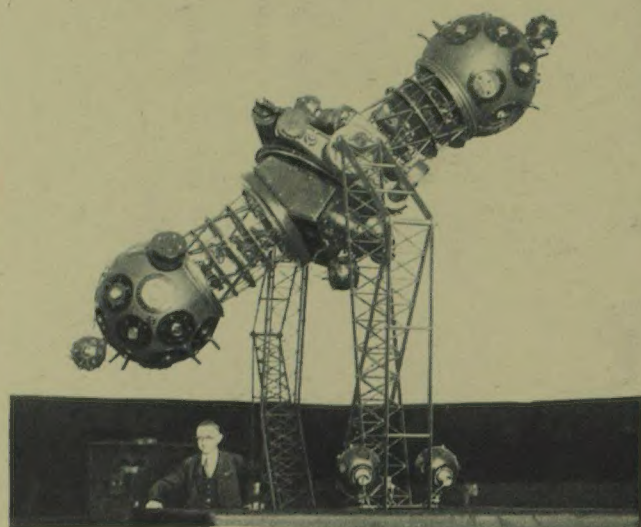
A DAILY SCENE DURING THE LAST WEEKS OF THE LONG ILLNESS OF THE EMPEROR YOSHIHITO: A GREAT CROWD PRAYING FOR THE RECOVERY OF HIS MAJESTY
AT THE GATES OF THE MAIN PALACE IN TOKYO.

The Emperor Yoshihito of Japan, 122nd of the Imperial line, died after a long illness at 1.25 a.m. on December 25, and, according to custom, Prince Hirohito, the Crown Prince and Prince Regent, was handed the symbols of Empire, those three sacred treasures—sword, mirror, and jewel—which, according to legend, were given to the first Emperor of Japan by Smaterasu, the Sun Goddess. The late Emperor was born in Tokyo on August 31, 1879, and succeeded to the ancestral throne on July 30, 1912. He was enthroned at Kyoto, the ancient

capital, on November 10, 1915. He was always delicate, and in November 1921 the state of his health was such that the Crown Prince was appointed Regent. The new Emperor was born on April 29, 1901, and was appointed Crown Prince on September 9, 1912. He has broken tradition on a number of occasions, especially by undertaking a foreign tour in 1921. He married Princess Nagako, eldest daughter of General Prince Kuni, on January 24, 1924. The King has commanded that the Court shall wear mourning for three weeks.

WHY NOT A PLANETARIUM FOR LONDON? ASTRONOMY FOR ALL.

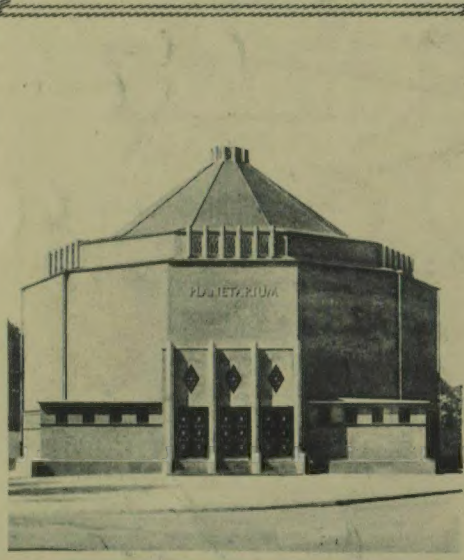
PHOTOGRAPHS BY COURTESY OF MESSRS. CARL ZEISS, JENA.



A REMARKABLE MACHINE FOR DEMONSTRATING THE MOVEMENTS OF THE HEAVENLY BODIES: A ZEISS PLANETARIUM OF THE LATEST TYPE, ADJUSTED TO MEDIUM GEOGRAPHICAL LATITUDE.



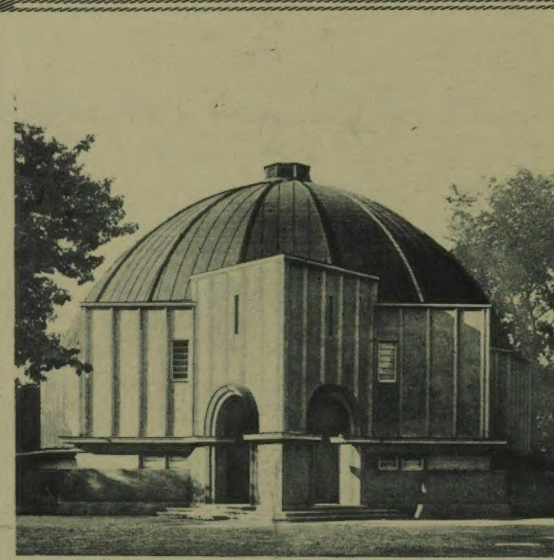
A \$15,000 INSTRUMENT FOR THE TEACHING OF POPULAR ASTRONOMY: A ZEISS PLANETARIUM IN USE BEFORE A CLASS OF GERMAN BOYS IN A SPECIALLY CONSTRUCTED LECTURE HALL.



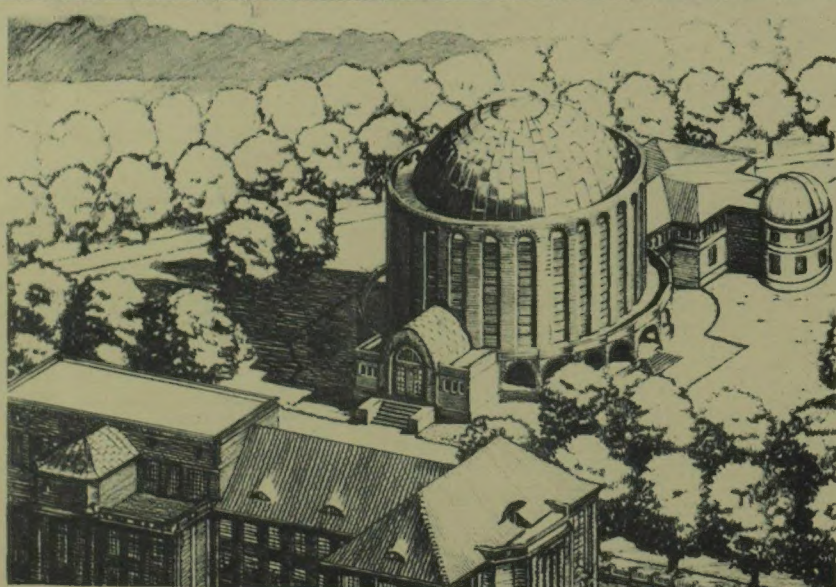
WITH A CUPOLA ABOUT 80 FT. IN DIAMETER: A PLANETARIUM LECTURE HALL AT LEIPZIG.



BUILDING THE "VAULT OF HEAVEN" FOR A PLANETARIUM: A NETWORK CUPOLA FRAMEWORK (ABOUT 52 FT. DIAMETER) UNDER CONSTRUCTION.



ANOTHER TYPE OF PLANETARIUM DEMONSTRATION HALL IN GERMANY: THE BUILDING AT DRESDEN.



WITH A CUPOLA MEASURING ABOUT 75 FT. IN DIAMETER: THE SPECIAL BUILDING CONSTRUCTED FOR THE PLANETARIUM AT HAMBURG, AND ITS SURROUNDINGS.



AT THE "BIRTHPLACE" OF A REMARKABLE TYPE OF MECHANICAL "OBSERVATORY": THE ZEISS PLANETARIUM BUILDING AT JENA, WITH A DOME WHOSE INNER SURFACE REPRESENTS THE SKY.

For many years scientific inventors have used various devices for reproducing the movements of the heavenly bodies and describing their orbits on the end of radial rods. The best of these, however, furnish but a crude representation of the planetary movements, and the rods destroy the illusion. The most complicated and complete mechanism of this type was set up in the Deutsches Museum at Munich. A domed building housed the apparatus, and the spectators took up their position in the centre. Numerous experiments subsequently carried out in the Zeiss works at Jena brought out an idea for showing the movements of the stars in quite a new way, and so the germ of the idea of the present type of optical planetarium was born. Vast sums have been spent by the great German firm in gradually developing the device up to its present perfection. To-day

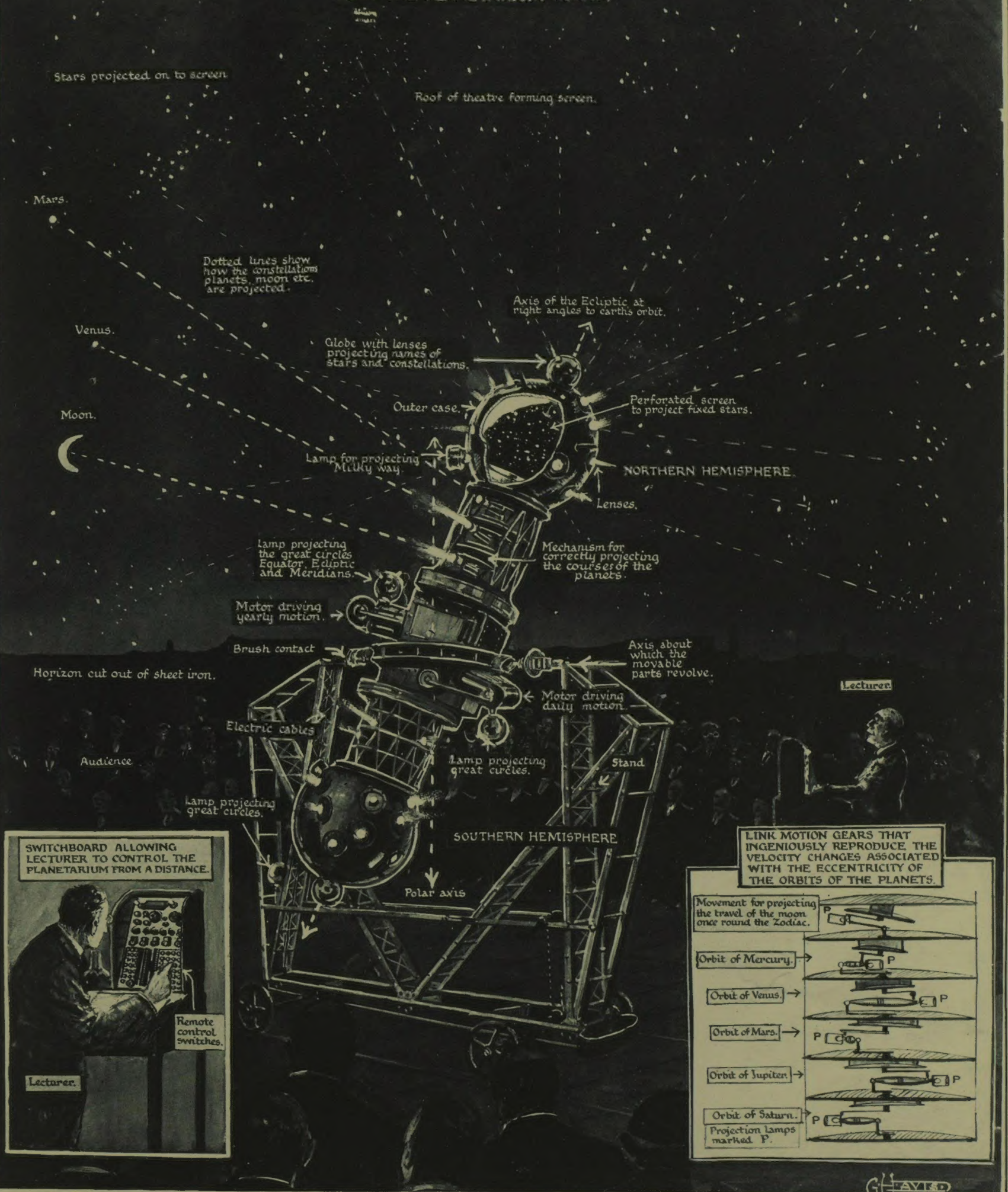
various authorities have set up in different parts of Germany the new type of planetarium as illustrated in these pages. It is, in its present form, a very beautifully built, complicated piece of mechanism, and, by means of internal lights and lenses, it projects with perfect fidelity the movements of the various heavenly bodies upon the inner surface of a specially built domed rotunda. In order to obtain a continuous reproduction of the system of fixed stars, photographic charts were made and embodied in the form of a perforated sheet that fits inside the larger balls of the apparatus. The light is provided by 200-c.p. nitra lamps, and the numerous lenses do the projecting. The star screen moves as required, according to the time supposed to elapse, as described in the lecture being given. For projecting the movement of the planets and the moon, a more

[Continued opposite.]

A DEVICE FOR THE TEACHING OF ASTRONOMY: THE PLANETARIUM.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED BY MESSRS. CARL ZEISS, JENA. (COPYRIGHTED.)

HOW THE PLANETARIUM WORKS.



HOW THE COURSES OF STARS AND PLANETS ARE PROJECTED ON TO AN ARTIFICIAL "SKY": A PLANETARIUM IN DIAGRAM.

Continued. complicated link motion gear is employed, whilst for showing the great circle tracts, such as the Milky Way, separate projectors are used. Yet other projectors may project the names of the heavenly bodies on the domed ceiling (that acts as a screen) at the will of the lecturer, who controls the working of the device from his own lecture desk. Recently a campaign has been started to erect one of these wonderful devices in this country, for it is obvious that it is of very great educational value. At present the latest optical planetarium costs £15,000, but to bring it into this country a heavy duty would have to be paid, unless the present regulations were relaxed. The makers wish the showing of the device to be done on dignified lines, and though, of course, a charge would have to be

made for admission, it is against the ideas of the Zeiss firm to use the planetarium as an ordinary money-making showman's novelty. It is hoped that a site (let leasehold and *without charge*) will be granted in one of the London open spaces, so that the necessary building may be erected and funds gathered, with the help of learned societies and private donors, to purchase a planetarium. The price appears to be very high, but it must not be forgotten that the Zeiss firm have spent enormous sums in perfecting the device, and naturally only a very limited number of planetariums can be sold. It should be added that the above drawing is diagrammatic, designed to illustrate the working of the apparatus, and does not profess to represent an accurate chart of the heavens.

FROM THE WORLD'S SCRAP-BOOK: NEW ITEMS OF TOPICAL INTEREST—NOTABLE EVENTS AND PERSONALITIES.

PHOTOGRAPHS BY TOPICAL, VANDYK, BERSFORD, C.N., SPORT AND GENERAL, I.B., KEYSTONE, AND PHOTOPRESS. THAT

OF THE APPIAN WAY BY THE ITALIAN DEPARTMENT OF ANTIQUITIES, SUPPLIED BY PROFESSOR FEDERICO HALDHERR.



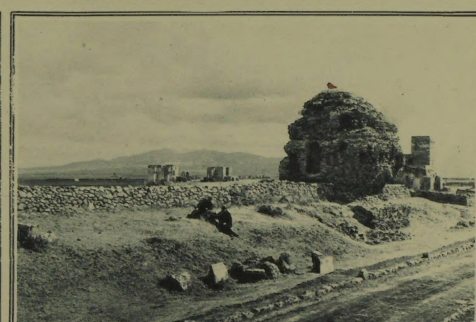
ASHORE ON HER LAST VOYAGE: THE CONDEMNED BATTLE-SHIP "THUNDERER" AGROUND OFF THE PIER AT BLYTH, NORTHUMBERLAND, WHERE SHE WAS GOING TO BE BROKEN UP.



DRIVEN ASHORE FIFTY YARDS DURING THE GREAT STORM AND TIDAL WAVE THAT RECENTLY STRUCK MADEIRA: A BIG RANGER THROWN CLOSE TO BUILDINGS AT FUNCHAL.



THE YACHT WHOSE OWNER AND CREW, WITH AN ENGLISH LADY, WERE DROWNED IN THE MADEIRA STORM: THE WRECK OF THE "PHYSALIA" AT FUNCHAL.



WHERE A FINE MARBLE HEAD OF DIONYSOS (SEE FRONT AND "OUR NOTE-BOOK" PAGES) ATTRIBUTED TO ALCAMERUS, WAS RECENTLY DISCOVERED: RUINS OF THE VILLA OF THE QUINTILI ON THE APPIAN WAY, NEAR ROME.



ELECTED AS LABOUR MEMBER AT SMETHWICK: MR. OSWALD MOSLEY, M.P., WITH HIS WIFE, LADY CYNTHIA MOSLEY, CHEERED BY SUPPORTERS.



SUNK IN THE CHANNEL, WITH THE LOSS (IT IS FEARED) OF TWENTY-FOUR LIVES, BY COLLISION WITH THE BRITISH STEAMER "BURUTU": THE FRENCH BARQUE "EUGENE SCHNEIDER."



NEW BISHOP OF ST. DAVID: THE RT. REV. D. L. PROSSER.



CO-FOUNDER OF THE NATIONAL SPORTING CLUB: THE LATE MR. A. F. BETTINSON.



DESIGNER OF "MACBETH" SETTINGS: MR. C. RICKETTS.



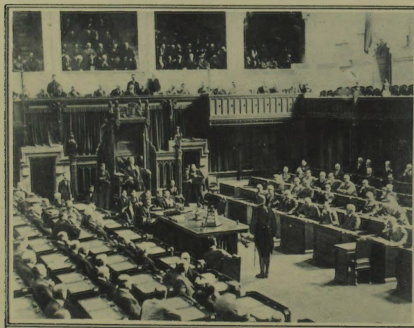
NOTED SPORTSMAN AND GREYHOUND-BREEDER: THE LATE SIR DANIEL GOOCH, BT.



BELIEVED TO BE THE ONLY FOUR SAVED OUT OF A CREW OF TWENTY-EIGHT: SURVIVORS OF THE FRENCH BARQUE "EUGENE SCHNEIDER," WITH BRITISH SAILORS, AFTER LANDING AT PORTLAND.

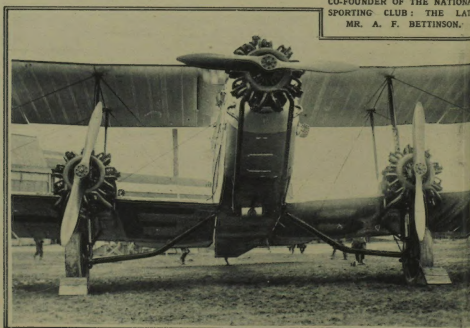


THE FRENCH OFFICER ACQUITTED BY THE COURT-MARTIAL AT LANDAU ON THE GERMSHEIM SHOOTING AFFRAY: LT. ROUZIER (CENTRE) WITH HIS COUNSEL.



THE CANADIAN PARLIAMENT OPENED BY THE NEW GOVERNOR-GENERAL (LORD WILLINGDON): THE HOUSE OF COMMONS, WITH SPEAKER LEMIEUX IN THE CHAIR.

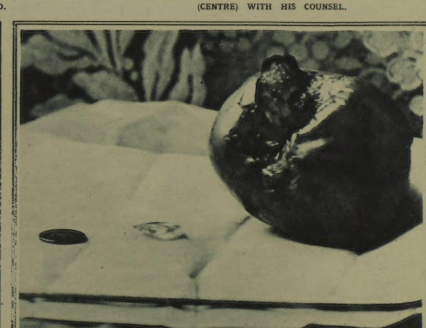
The battle-ship "Thunderer," while being towed into Blyth, Northumberland, to be broken up, ran aground near the pier on Christmas Eve.—In the great storm at Madeira on December 15 (as noted in our last issue) many vessels at Funchal were sunk or driven ashore, including the yacht "Physalia," of the Portuguese Pacific scientific expedition, whose owner and crew were drowned along with an English lady, Mrs. Angela George, of Caterham.—The somewhat acrimonious by-election at Smetthwick resulted in the return of Mr. Oswald Mosley, representing Labour, with a majority of 6502.—The French barque "Eugene Schneider," sank suddenly after collision with the British steamer "Burutu." Four survivors were landed at Portland.—Bishop Prosser has been Vicar of Pembroke Dock since 1909, and Archdeacon of St. David's for the last six years.—Mr. Charles Ricketts, the well-known artist, designed the settings and costumes for the new production of "Macbeth" at the Prince's Theatre (illustrated on another page), and also those for the recent revival of "The Mikado."



SHOWING ITS THREE 450-H.P. BRISTOL "JUPITER" ENGINES: THE DE HAVILLAND "HERCULES" BIPLANE IN WHICH THE SECRETARY FOR AIR LEFT CROYDON FOR CAIRO.



THE SECRETARY FOR AIR FLIES TO INAUGURATE THE EGYPT-INDIA AIR ROUTE: THE BIPLANE WITH SIR SAMUEL HOARE AND LADY MAUD HOARE ABOARD LEAVING CROYDON FOR CAIRO.



A HISTORIC DIAMOND, RECENTLY STOLEN, FOUND INSIDE AN APPLE: THE GREAT CONDÉ DIAMOND AND THE APPLE IN WHICH IT WAS CONCEALED.

Mr. A. F. Bettinson, the famous all-round athlete and sportsman, founded the National Sporting Club, with the late Mr. John Fleming, and had been its manager for nearly thirty years.—Sir Daniel F. Gooch was a grandson of the eminent railway engineer, the late Sir Daniel Gooch, M.P., who was chairman of the Great Western.—At a French court-martial held recently at Landau, in Rhineland, Lieutenant Rouzier was acquitted of murdering a German in a shooting affray at Gernersheim last September, and six Germans were sentenced to various terms of imprisonment for being concerned in it. They have since been pardoned.—At the opening of the Canadian Parliament at Ottawa, Lord Willingdon announced that the Prince of Wales and Mr. Baldwin had accepted invitations to attend this year the Diamond Jubilee of the Confederation.—The "Grand Condé" diamond, an heirloom of the Bourbon-Condé family, was stolen from the Château of Chantilly on October 11. Recently it was found inside an apple at a Paris hotel.

"MACBETH" IN A NEW SETTING: THE PRODUCTION AT THE PRINCE'S.

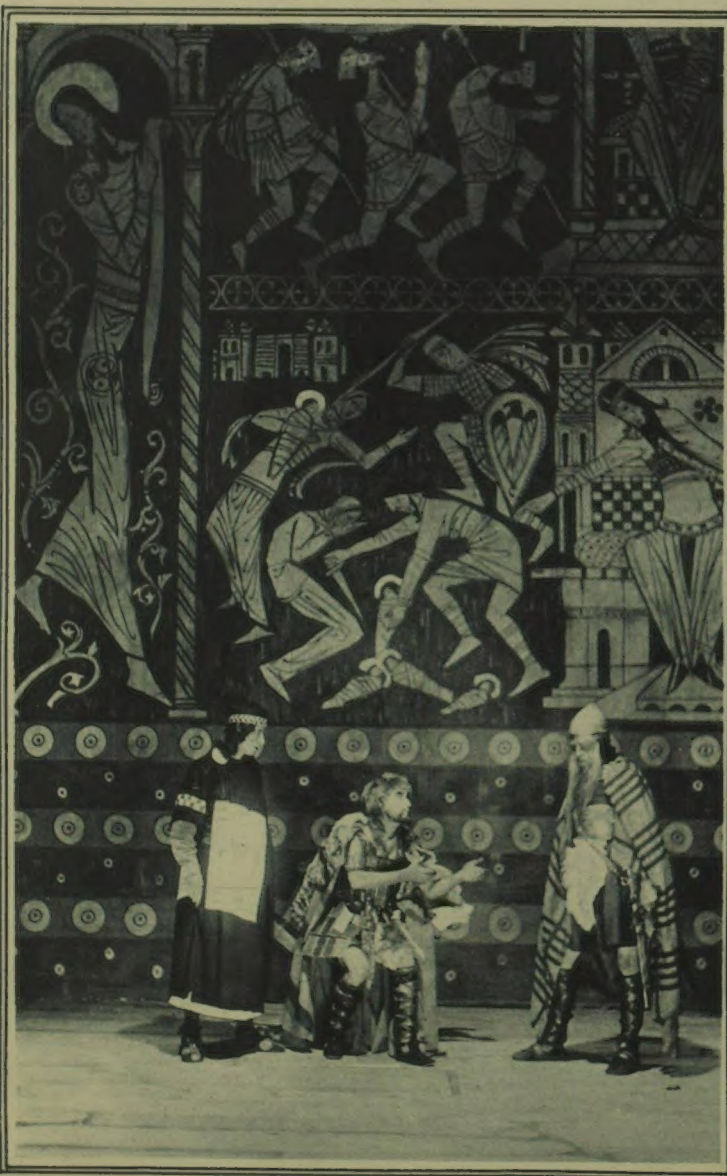
PHOTOGRAPHS BY BERTRAM PARK.



"OUT, DAMNED SPOT": LADY MACBETH (MISS SYBIL THORNDIKE) IN THE SLEEP-WALKING SCENE, AT DUNSINANE.

"I KNOW I AM THANE OF GLAMIS; BUT HOW OF CAWDOR?" MACBETH (MR. HENRY AINLEY) ON A HEATH NEAR FORRES.

"WE HAVE SCOTCH'D THE SNAKE NOT KILLED IT": MACBETH AND LADY MACBETH IN THE PALACE AT FORRES, BEFORE THE BANQUET.



"RENOWN AND GRACE IS DEAD": THE SCENE IN THE COURTYARD OF MACBETH'S CASTLE AFTER THE DISCOVERY OF THE MURDER OF DUNCAN—(L. TO R., IN CENTRE) MACBETH, LADY MACBETH, AND MACDUFF (MR. BASIL GILL).



"ALL MY PRETTY ONES?" (L. TO R.) MALCOLM (MR. HENRY HALLATT), MACDUFF (MR. BASIL GILL), AND ROSS (MR. EUGENE LEAHY) ANNOUNCING THE MURDER OF MACDUFF'S WIFE AND CHILDREN.

"MAY'T PLEASE YOUR HIGHNESS SIT": THE SCENE IN THE BANQUETING HALL OF MACBETH'S PALACE AT FORRES, WITH MACBETH AND LADY MACBETH SEATED TOGETHER ON THE THRONE.

The new production of "Macbeth," at the Prince's Theatre, which has aroused so much interest and discussion, is one of outstanding importance in several respects. Apart from the impressive acting of Miss Sybil Thorndike as Lady Macbeth, of Mr. Henry Ainley as Macbeth, and other members of a strong cast, the most notable feature of the revival consists in the setting and costumes that were specially designed for the occasion by Mr. Charles Ricketts, A.R.A. His

own designs for some of the principal scenes were reproduced in our issue of December 18. From the above photographs, with the characters as they appear, it will be realised how much the revival owes to his work on the artistic side. Another memorable feature of the production is the incidental music composed by Professor Granville Bantock. A portrait of Mr. Charles Ricketts, we may add, appears on another page of this number.

FLYING IN THE EAST: IRAQ AND THE INDIAN FRONTIER.

FROM THE WATER-COLOURS BY W. E. JOHNS.



COUNTRY OVER WHICH THE SECRETARY FOR AIR ARRANGED TO FLY AFTER HIS INAUGURAL JOURNEY TO INDIA
BY THE NEW IMPERIAL AIR ROUTE: DAWN ON THE NORTH-WEST FRONTIER.



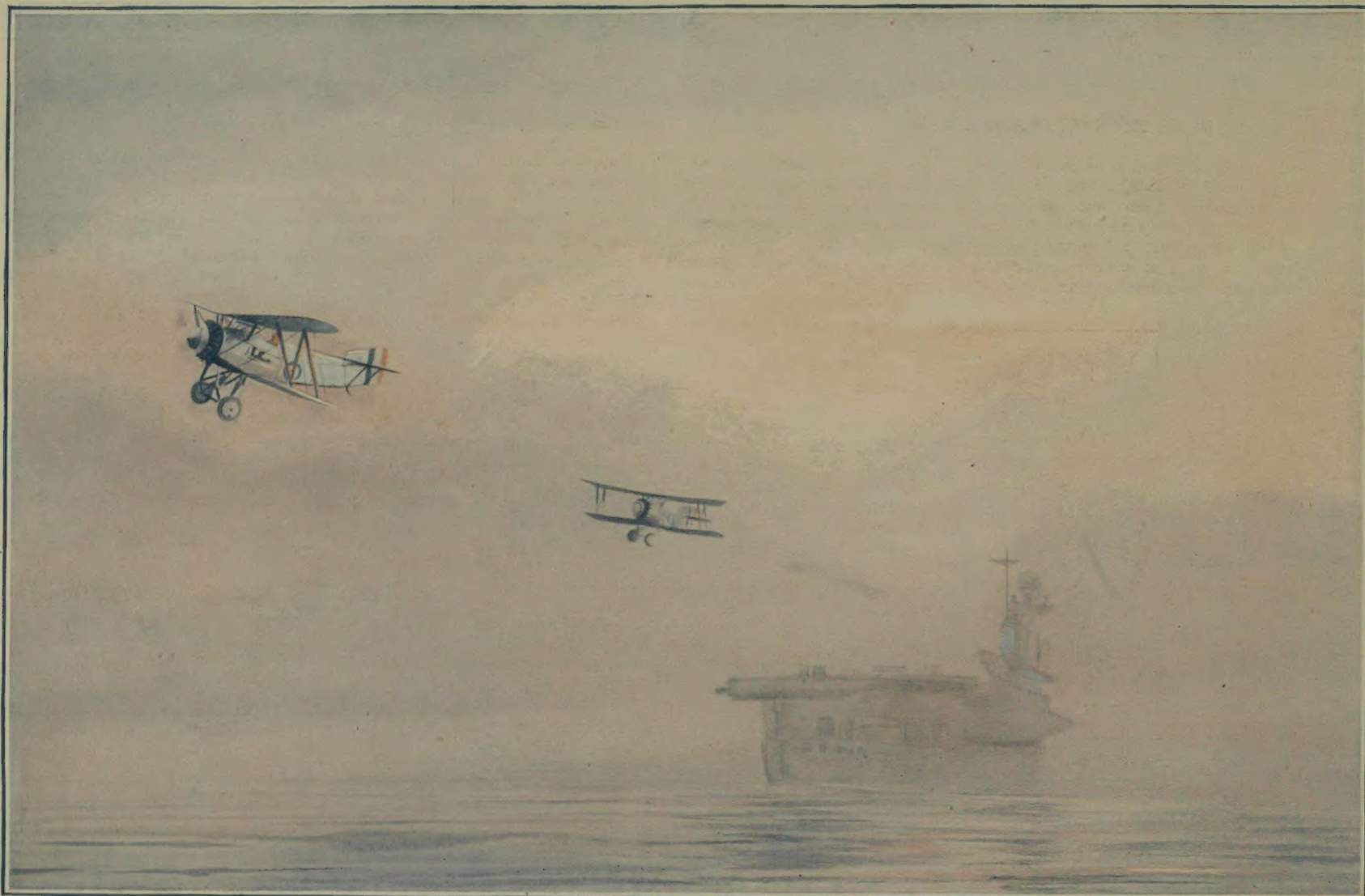
OVER MOUNTAINS IN A LAND ON THE AIR ROUTE TO INDIA: R.A.F. MACHINES IN IRAQ, PATROLLING NEAR THE KURDISTAN BORDER.

The Royal Air Force is doing valuable work in Iraq and on the North-West Frontier of India, and these drawings show the difficult country over which the airmen often have to fly. Public interest in the subject of aviation in the East

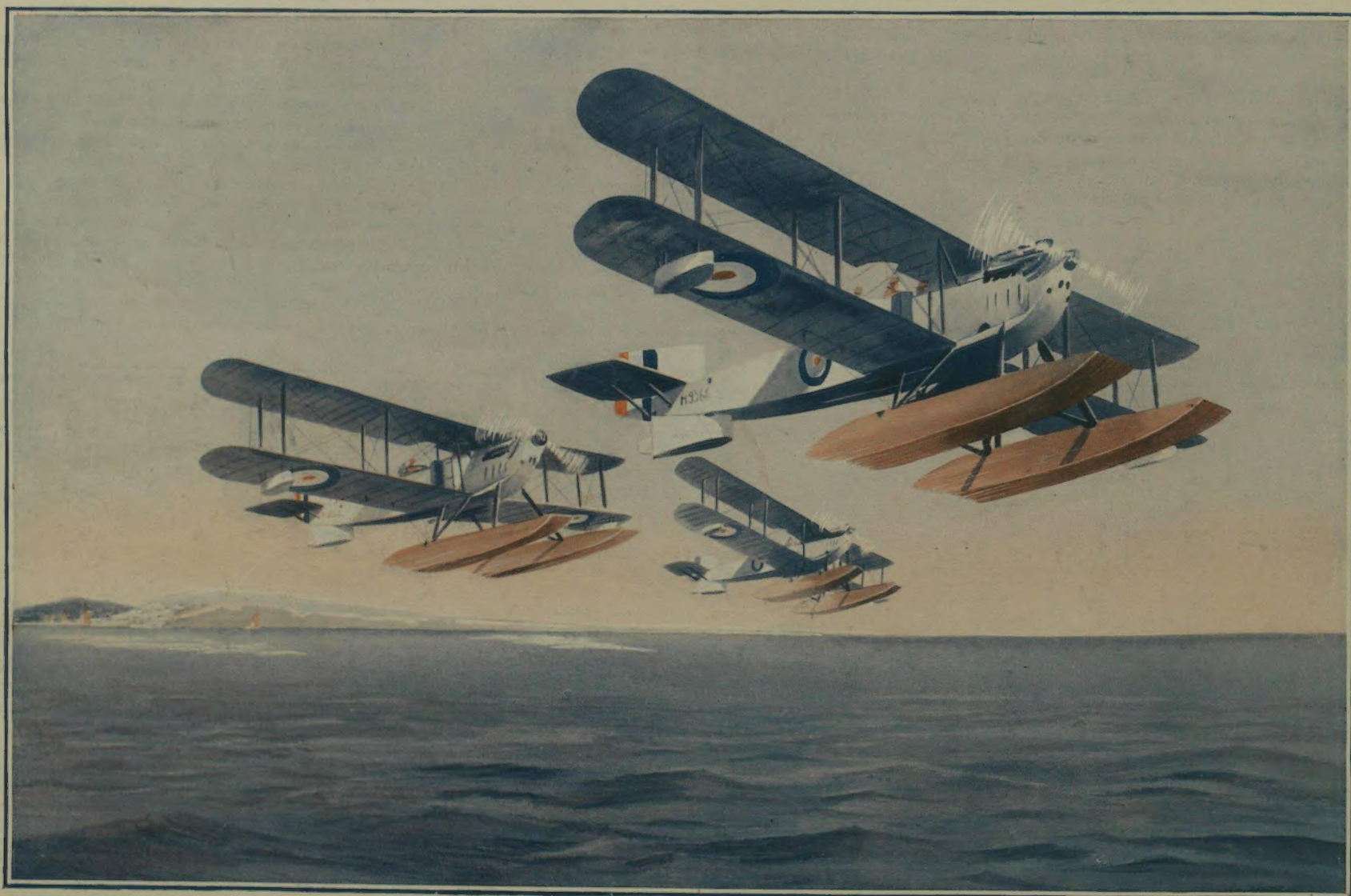
has lately been stimulated by the opening plans of the new Imperial air route between Egypt and India. Sir Samuel Hoare, the Secretary for Air, arranged to travel in the inaugural flight immediately after Christmas.

BRITANNIA ABOVE THE WAVES: "FLYCATCHERS" AND SEAPLANES.

FROM THE WATER-COLOURS BY W. E. JOHNS.



THE BRITISH NAVY'S "EAGLE" EYE: AEROPLANES OF THE "FLYCATCHER" TYPE LEAVING THEIR MOTHER SHIP, THE AIRCRAFT-CARRIER "EAGLE," FOR A PRACTICE FLIGHT—AN EARLY MORNING SCENE IN THE MEDITERRANEAN.



THE NEW WINGS OF OLD ENGLAND: THREE BRITISH SEAPLANES OUT FOR A PRACTICE FLIGHT OVER THE SOLENT.

Britannia now has to rule, not only the waves, but the air. These drawings illustrate some of the various flying-machines used for the purpose. H.M.S. "Eagle," the aircraft-carrier, was designed (in 1913) as a battle-ship for the

Chilean Navy, but when the war began, work upon her ceased. In 1917 she was bought from Chile for £1,334,358. Her design was then altered to that of an aircraft-carrier, and her completion raised the total cost to nearly £3,000,000.

THE WORLD OF SCIENCE.

THE LAST OF THE EUROPEAN BISON?

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

SLOWLY but surely the larger of our big-game animals seem to be vanishing; the "March of Civilisation" is trampling them out. This fact, doubtless, leaves some people quite cold: they will give a shrug of the shoulders, and remark that it can't be helped; the path of progress cannot be checked by sentimental considerations; and, after all, the world will probably get along quite well without them. This, however, is, I venture to say, a most callous, even immoral, outlook. We are the trustees for posterity, and have no right to destroy what we cannot replace, to deplete the world of its finest creatures just because we imagine that they are of no use. Where this standard of "usefulness" is adopted there passes all sense of reverence for, or responsibility for, anything that will not give promise of being convertible into cash to supply our immediate needs, real or imaginary, and to our infinite hurt. We are as much bound to conserve the wild beasts and birds as we are, say, Westminster Abbey or "Old Masters."

Those who agree in this will, therefore, be glad to mark that there is just a chance that one of the most magnificent of our big-game animals of Europe—the European bison (Fig. 3)—may be saved from annihilation. Until the advent of the Great War, which destroyed so much that needed preservation, this animal was jealously guarded in the great forests of Lithuania by the Tsar, and others were to be found in the Caucasus. But that great scourge, so far as can be ascertained, swept them all away, save a remnant kept in captivity in Zoological Gardens or by lovers of animals, like the Duke of Bedford.

Our own "Zoo" fortunately possessed a small



FIG. 1. ERRONEOUSLY BELIEVED TO BE DESCENDED FROM THE AUROCHS, OR URUS: CHILLINGHAM CATTLE—A COW'S SKULL.

The white "Park Cattle," or Chillingham Cattle, are commonly, but erroneously, supposed to be the direct descendants of the Urus, but their white coloration is against this, and the shape of their horns is also very different.

park. This good work was not started a moment too soon, as may be realised from the fact that in 1922 only fifty-six animals were known to be in existence—and these were all captives. It is proposed to increase this number, and avoid the evils of in-breeding, by an interchange of stock. Let us wish the experiment every possible success.

A few years ago the American bison (Fig. 4) seemed to be threatened with the dismal fate of its European relative. Within living memory this animal roamed the prairies in vast herds—in millions, in fact. Then someone discovered that money was to be made of their hides. Soon began a slaughter unparalleled in the history of mankind, a slaughter which did not cease till there were practically no more to be killed. Here again, however, just before it was too late, a remnant was saved. A number of animals were left in Yellowstone Park, and these, unmolested, rapidly increased, so much so as to render it possible to restock depleted areas. To-day there are thousands of these animals in America. Of the American bison, however, there are two races—the prairie bison and the larger wood bison—and a lament has rightly been raised at the introduction of the first-named arrival into the haunts of the latter, for interbreeding, which is inevitable, will destroy the characteristics of both. It is to be hoped that steps will be taken to avoid this misfortune before it is too late.

Though undoubtedly the European and American bison are derived from the same common stock, isolation has brought about conspicuous differences between them. Both agree in the massiveness of the fore-quarters, due to the great height of the withers, as well as in the mass of long hair clothing the head and shoulders, and in the peculiar form of the horns. In these points they differ conspicuously from all other oxen. Moreover, they differ further in that the number of ribs varies between fourteen and fifteen pairs. The European bison differs from his American cousins in having longer hair on the fore-quarters and shoulders, and less sloping hind-quarters. As with the American bison, there are apparently two races, the Caucasian animal differing slightly from that which lived till lately in the great forest of Bielowitzka in Lithuania.

The height at the withers of the European bison is about 6 ft. 1 or 2 in., and the length from the nose to the root of the tail about 10 ft. The American bison is a slightly smaller animal, standing about 5 ft. 9 in. at the withers. The weight apparently runs 15 to 20 cwt. The skull of the bison has a very peculiar appearance as compared with that of other oxen, owing to the strangely tubular shape of the eye-sockets, and this peculiarity is even more marked in the American than in the European bison. It is a curious fact, and not without significance, that the ancient Aurignacian people commonly depicted the bison, sometimes singly, sometimes in great herds, but never the *urus*.

One wonders, however, whether the bison ever attained the numbers of their American cousins, which no longer ago than 1869 were estimated to amount to some five-and-a-half million animals, though their area of distribution, as well as their numbers, had even then been greatly reduced. In prehistoric days the range of this creature was indeed extensive, since it lived as far north as the Arctic regions and was common in what are now the British Isles, but which were then part of the mainland. Attempts have been

made from time to time to domesticate the bison—that is to say, to add them to the number of our "cattle" for food purposes, as well as to cross them with domesticated cattle—but without success. This is curious, and draws attention to the fact that animals differ from one another not merely in size, shape, and coloration, but in their amenability to domestication. Some, indeed, can be tamed, but their fertility seems to be inhibited, or even destroyed, by captivity.

Fortunately for us, the ancient ox known as the *urus* was differently constructed; for this was the ancestor of our domesticated cattle, or, at any rate, of European cattle. Though it seems to have become extinct in the British Isles before the dawn of history, it survived in Poland till the middle of the sixteenth century. As compared with modern cattle, it was of gigantic size, and must, moreover, have been a singularly handsome animal, with enormous horns with a superb outward, forward, and upward sweep. This much we know from the remains which have been found at Ilford and at Epping Forest, among other places. A skull of this ancient ox is shown in the adjoining photograph (Fig. 2); and in looking at this one must remember that the horn-cores alone are seen. The great horny sheath must have been very considerably longer than the horny core. Our black Pembroke cattle, it is commonly believed, are the

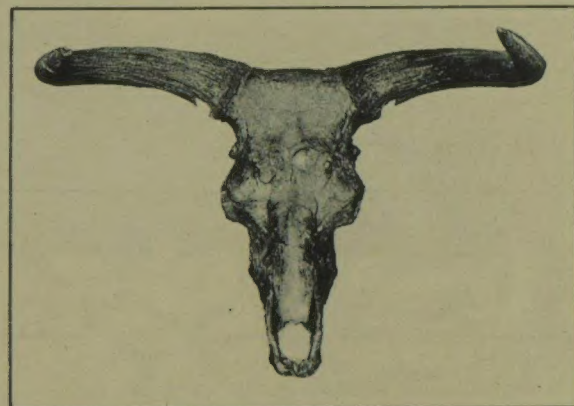


FIG. 2. WITH IMPOSING HORNS THAT SURVIVE IN THE PEMBROKE BREED: A SKULL OF THE ANCIENT AUROCHS.

The skull of the magnificent "Urus" or "Aurochs" (*Bos primigenius*) shows that this animal must have borne an imposing pair of horns, which survive to-day in the black Pembroke breed.

direct descendants of the *urus*, and it may well have been that their black hue is a part of their ancient inheritance. The Herefords and Devons, and the long-horned cattle, which are so rarely seen among us nowadays, have the same ancestry.

Years ago there was an almost universal agreement in the belief that the White Chillingham (Fig. 1) and Chartley cattle were actual survivors of the ancient *urus* or *aurochs*. But the consensus of opinion has now changed, and these "park cattle" are relegated to a subordinate position. They are probably much more nearly akin to the Pembroke cattle. Their white coloration, to begin with, makes it very improbable that they can be really wild animals, and they have always shown a tendency to

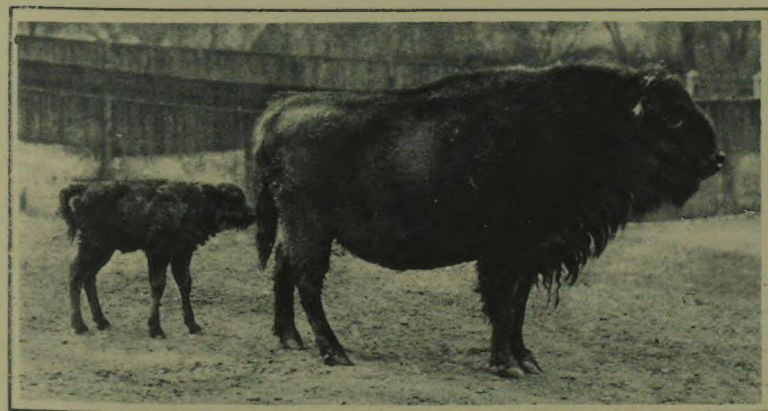


FIG. 3. NOW THREATENED WITH EXTINCTION: THE EUROPEAN BISON, ONCE A DENIZEN OF THE BRITISH ISLES.

Only the most jealous care and wise judgment in mating can now save the European bison from annihilation. This is a deplorable fact, but one which must be faced. It is the more regrettable since it is a singularly attractive-looking animal, and once roamed wild over the British Islands.

nucleus available for restocking, and it is cheering to learn that a magnificent bull from the herd at Woburn has just been sent to the Zoological Society in exchange for the older of two heifers born in 1924, thus introducing fresh blood into the Woburn herd. But our hopes do not end here. A year or two ago there was founded an "International European Bison Society," and it has made a stud-book of all the individuals in Zoological Gardens and private

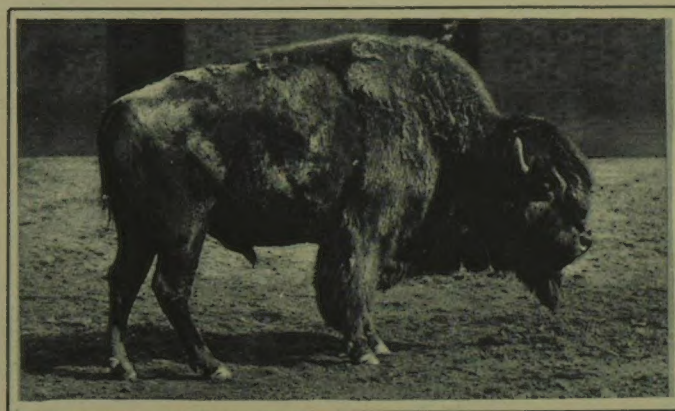


FIG. 4. SAVED FROM EXTINCTION BY PROTECTIVE MEASURES: THE SMALLER AMERICAN BISON.

The American is a rather smaller animal, with heavier-looking fore-quarters and lighter hind-quarters than the European species. Though at one time threatened with extermination, its numbers have now greatly increased, thanks to rigorous protection since the great slaughter of between fifty and sixty years ago sounded the first alarm.

produce black calves; only, indeed, by a rigorous selection on the part of the owners of these herds has the white coloration been preserved. Furthermore, these white park cattle present two very distinct types of horns, the one of the Chillingham, the other of the Chartley type; the latter being nearest in form to the Pembroke and the ancestral *urus* type. But the story of the Celtic short-horn must await another occasion.

BOOKS OF THE DAY.

ON the threshold of the New Year we are wont to invoke the moral support of the calendar in making good resolutions. I have accordingly resolved to turn over more than one new leaf, and deal faithfully, during the next few weeks, with the four-score or so of books that still remain to me as a residuum from 1926. Many of them have just had their names "called out at the door," so to speak, but some have not even reached that stage of introduction.

I open the Happy New Year ball with a book that should be very useful to parents debating "what to do with our sons," and also to the sons themselves, who in this new year may have to decide what they are going to be. The book I mean is "THE PROBLEM OF A CAREER," Solved by Thirty-Six Men of Distinction, Compiled by J. A. R. Cairns (Arrowsmith; 7s. 6d. net). Mr. Cairns, who is a Metropolitan Police Magistrate, has summoned to his aid a strong force of expert testimony. His three dozen good men and true are all persons of "distinction in their particular callings." Earl Beatty, for example, has authorised the article on the Navy; the Secretary for War and the Air Ministry those on the Army and the Air Force. The Bishop of London writes on the Church of England. Sir Ernest Wild on the Bar, Sir George Lewis on Solicitors, Sir William Willcox on Medicine and Surgery, Mr. Ramsay Macdonald on politics and public life, Sir Joseph Cook on the Dominions. These are but a few outstanding names. The whole work covers all the main activities, including the various forms of Government service and business, the arts, teaching, science, farming, and the Mercantile Marine.

Naturally, within the limits of a book compressing so much information on so many subjects, the writers have been forced to some extent into generalities, along with sage advice and the expression of lofty professional ideals. Poetry, too, crops up where poetry, perhaps, might be least expected. Thus Sir George Lewis, guiding aspirants through "the dusty purloins of the law," quotes Shakespeare—

No profit grows, where is no pleasure
ta'en;
In brief, Sir, study what you most
affect.

And Sir Robert Hadfield, on engineering, draws admonition from the same source—

The fault, dear Brutus, is not in
our stars,
But in ourselves, that we are under-
lings.

Enforcing the importance of care and accuracy, Mr. Albert Lieck (on the Civil Service) recounts a grim anecdote: "A telegram reading 'Will work, character honest,' was transmitted as 'Will work, character lowest.' That little slip brought about a murder and an execution." I could wish he had told in full the tale that hangs thereby.

This excellent survey of the professions might be supplemented, I think, by books on a larger scale, giving personal experiences, or dramatic descriptions, of daily life in various occupations, enabling a boy to visualise his future. What he needs is a vivid picture of the conditions and environment, and the nature of the work.

The problem of a boy's career becomes infinitely more difficult when, as the time of choice approaches, he is suddenly struck with a great physical affliction. Such a case is the subject of a remarkable novel, "BLINDNESS," by Henry Green (Dent; 7s. 6d. net), in which the principal character is a public schoolboy of eighteen or nineteen, who loses his sight through an urchin's mischievous prank. It is a painful subject, but one of a kind which the war made familiar, and therefore legitimate matter for psychological treatment. The book is described as "a first novel by a very young man," and as such (though youth is a relative term nowadays) it shows power and promise.

The scene shifts from the school (drawn through the boy's diary) to his widow stepmother's country house after the accident. An inconclusive love affair follows, and finally the introspective youth, seeking for a sun within himself, as Milton did—

So much the rather thou, celestial light,
Shine inward—

turns for solace to London and literary pursuits.

I frankly confess that I do not much like some of the characters or the author's manner of presenting them (mainly by spasmodic transcripts of their thoughts), and

the ending seems to me vague. But the people are very vividly alive, and descriptions of scenes and incidents bite into the memory. I am left with the impression of a rather repugnant picture painted with bitter sincerity in violent splashes. I shall await the author's next work with curiosity, for with maturer experience may come a better control of materials, a more explicit method, and greater regard for the reader's mental comfort.

The literary career (one of the few open to the blind, the halt, or the maimed) provides me with three interesting subjects, not involving such disabilities—"THE DIARY OF ARTHUR CHRISTOPHER BENSON," edited by Percy Lubbock, illustrated (Hutchinson; 24s.); "AUTOBIOGRAPHIES," by W. B. Yeats, illustrated (Macmillan; 10s. 6d.); and "EXPERIENCES OF A LITERARY MAN," by Stephen Gwynn, illustrated (Thornton Butterworth; 21s.).

January is the season of diaries, and in that of A. C. Benson I have just lit on an appropriate entry: "January 1, 1913.—A lot of New Year letters—such odd, well-meaning people. One man writes to censure me for not being more dogmatic; I reply telling him to beware of spiritual pride. . . . One lady says she has read all the reviews of my book, and she feels that reviewers have no hearts." Perhaps they began life with those organs, which atrophied through lack of circulation. I am not now concerned, however, to

and Watts Dunton, his chat with Thomas Hardy (up at Cambridge for admission as Honorary Fellow of Magdalene), or his meeting with Mr. Baldwin at a Trinity dinner. After a talk with the Queen at Norwich, on the occasion of a cathedral ceremony just two years ago, he notes: "A most interesting day, which has reversed all my preconceived ideas about the Queen." To undergraduates he was an inspiring mentor and friend; among them were two of tragic destiny—Rupert Brooke and George Mallory, the hero of Everest. Arthur Benson took life with infinite zest; his interest in men and things was inexhaustible, and, like Odysseus, he became a part of all that he had met.

Benson looked chiefly at the externals of life, but one trait his book has in common with that of W. B. Yeats—the habit of recording dreams. Otherwise the two minds are as the poles asunder. While Benson was content to record his dreams, the great Irish poet dwells rather on the interpretation thereof. In turning from the essayist's chronicle to the poet's "Autobiographies" I am conscious of a fundamental change in mental atmosphere. I feel myself in the presence of a deeper and richer personality, more spiritually stirring, and at the same time a little uncanny and baffling both on its racial and its intellectual side. There is in the Irish mind a strange blend of the imaginative and the material, the sombre and the humorous, and these contrasts occur with astonishing effect in Mr. Yeats. His book will be, I think, among the classics of autobiography in our language, not only by reason of his own fame and the beauty of its prose—clear and cool as an Irish brook—but also as a contribution to literary history. A life-story with so many first-hand records of famous people and events, by one who played a leading part among them, has a permanent importance, and to lovers of the author's poetry its frank self-revelation is intensely illuminating. Indigenous Irish personalities are naturally prominent, such as John O'Leary, George Russell (A. E.), John Synge, and Miss Maud Gonne; but there are many others of whom Mr. Yeats has intimate memories—Henley, Morris, Wilde, Shaw, Verlaine, Mme. Blavatsky, Beardsley, Dowson, Lionel Johnson, John Davidson, William Sharp, and the members of the Rhymers' Club, which Yeats founded with Ernest Rhys at the Cheshire Cheese. Not less interesting are the recollections of his childhood, and his old seafaring Cornish grandfather, William Pollexfen. Cornwall, like Ireland, is a province in the Celtic realm of twilight dreams.

Many are the links, personal and historical, between Mr. Yeats's "Autobiographies" and Mr. Stephen Gwynn's

"Experiences," and that is natural enough, for they are not only compatriots, but also acquaintances of about equal age. Of those many links I will choose but one—and that a pearl of great price. Mr. Yeats, describing his impressions after the first night of Shaw's "Arms and the Man," writes: "Presently I had a nightmare that I was haunted by a sewing-machine, that clicked and shone, but the incredible thing was that the machine smiled, smiled perpetually." Mr. Stephen Gwynn, in one of his many allusions to Mr. Yeats, shows him applying the same metaphor to another distinguished contemporary. Mr. Gwynn had at the time a roving commission to obtain authors for the house of Macmillan.

"As I left Mr. Wells," he writes, "I happened to mention that I had to go and see Yeats on a similar affair. Instantly Mr. Wells crinkled up his nose, as a dog does at the sight or sound of another whose odour and associations are unsympathetic. 'Yeats!' he said, 'Yeats doesn't like Science.' I did not discuss the contemptuous tone or what it implied, but went my way and, having found Yeats, mentioned from whom I came. Allowing for the difference of nose, Yeats made precisely the same instinctive wrinkling movement. 'Wells,' he said, 'That man has a mind like a sewing-machine.'"

The quotation is typical of Mr. Gwynn's gossipy manner and light touch on personalities. Whether as Oxford undergraduate, schoolmaster, author, journalist, or Irish politician, he is invariably entertaining. Of his many pen-portraits, the best, I think, is that of Stephen Phillips, the poetic genius who shared with Francis Thompson a love of cricket, and, with so many other bards of the "naughty 'nineties," a peculiar *flair* for paving a certain place with good resolutions.

C. E. B.



AND THE SERPENT SHALL LIE DOWN WITH THE APE: A UNIQUE EXAMPLE OF ANIMAL FRIENDSHIP—"BILLY," THE CHIMPANZEE, KISSES HIS PLAYMATE, A ROCK-PYTHON.

This remarkable photograph, which emanates from Los Angeles, is accompanied by the following note: "Hereditary enemies since prehistoric times, 'Billy,' a chimpanzee, and a huge rock-python are nevertheless the best of pals. Dr. James E. Edwards, of Long Beach, California, collector of odd animals, declares that this attachment between reptile and ape is the only case of its kind he has ever encountered in a lifetime of zoological work. Here we see 'Billy' bestowing an affectionate kiss on his formidable playmate."—[Photograph by Topical.]

defend my tribe. I want to denounce, in my heartless way, the charm and vitality of Benson's posthumous diary, and the care and skill with which it has been abridged and edited. The abridgment alone was no light task. "Arthur Benson," writes Mr. Lubbock, "began to keep a regular diary in 1897, and thenceforward to the end of his life (1925) the familiar grey or purple notebook lay always on his table. . . . Year by year the volumes accumulated. . . . The box contains no fewer than 180 of these little books, and I calculate roughly that the whole work runs to something like four million words."

Benson's career was divided entirely between Eton, where he was a master for many years, and Cambridge, where he was successively Fellow, President, and Master of Magdalene College, associated with the most famous of diarists. But it was not the influence of Pepys (to whom, curiously enough, there is no reference in the index) which led Benson to keep a diary. His was begun seven years before his connection with Magdalene, and the habit was inspired, we are told, by the "Letters and Journals" of another Eton master, William Johnson (afterwards Cory), author of "Ionica." Mr. Lubbock points out that Benson had a dual personality. One might call him a literary Jekyll and Hyde. The "Jekyll" was the charming, genial companion, the gay talker, and the perfect host. The "Hyde" (embodied in parts of the diary) was the pessimist and occasionally scornful critic of friends, as well of himself. Mr. Lubbock has dealt judiciously with "Hyde," while warning us that Benson's self-portrait does not completely represent the amiability of the outward man.

I should like to pull many a plum out of this delicious pie, such as Benson's account of his visit to Swinburne

PLAY-TIME AT THE "ZOO."

CREATURES OF THE WILD IN FROLICSOME MOOD

PHOTOGRAPHS BY NEVILLE KINGSTON.



PLAYING "KING OF THE CASTLE": TEDDY, THE TIGER CUB, DEFENDS HIS FORTRESS AGAINST THE ASSAULTS OF JACK, THE LION CUB.



BE ALWAYS KIND TO ANIMALS: "DAISY THE DEMON," A CHIMPANZEE, USUALLY SAVAGE, GENTLY PLAYING WITH A RAT, WHICH SHE DID NOT HURT.



WHO'S FOR A GAME OF CATCH? LIZZIE, THE POLAR BEAR, WIDOW OF THE LATE SAM, APPEALS TO THE SPECTATOR TO PLAY WITH HER

At the "Zoo" the propensity for fun and frolic in kittens and puppies can be seen among the creatures of the wild, as shown in these delightful photographs, taken there by Mr. Neville Kingston, whose illustrations of "Dinner Time at the 'Zoo'" appeared in our issue of October 2 last. Most of the romping, of course, is done by the younger generation, such as Teddy the tiger cub and Jack the lion cub, who, by the way, have by this time reached a sedater age. The older generation also has its amusements, as seen in the wrestling match between two Polar bears, and Lizzie's appeal for a game of ball. Sometimes a larger animal makes a pet of a smaller one, as in the photograph of Daisy the chimpanzee playing gently with a rat she has caught. The chimpanzee, apparently, is not exclusive in its friendships. Elsewhere in this number we give a photograph of one on terms of intimacy with a python.



GRAPPLING WITH THE FIERCE OLD FRIEND: A COUPLE OF POLAR BEARS PLAYING AT "KILL ONE ANOTHER" IN THE WATER.



"BITE FINGERS": PONGO, THE BABY ORANG-UTAN (ON TOP) HAVING A FRIENDLY BOUT WITH JIMMY, THE BABY CHIMPANZEE.



BRUIN IN REMINISCENT MOOD: A HIMALAYAN BEAR, OF THE TYPE THAT HIBERNATES IN WINTER, PLAYING WITH A PIECE OF ICE.

At the Sign of St. Paul's

By JOHN OWEN.

"January 1, 1927, N.S." No student of New Year comment can ignore Dr. Johnson.

"He entered upon this year 1753 with his usual piety," says his biographer, in printing a prayer transcribed from Johnson's diary. The entry has a secondary interest from the fact that it shows how a great man adapts himself even to such changes as "New Style."

"January 1, 1753 N.S., which I shall use for the future. Almighty God, who has continued my life to this day, grant that, by the assistance of Thy Holy Spirit, I may improve the time which Thou shalt grant me, to my eternal salvation. . . ."

Johnson was then forty-four. "The time" that he was "granted" brought him to 1784, when he died at the age of seventy-three, having certainly improved the time.

Richard Whittington.

The seal of Richard Whittington, which Sir Charles Wakefield is presenting to the Guildhall Library,

is a reminder that is sometimes needed that Dick was no fabulous hero, but a gentleman of the utmost "reality." It is his cat whose existence has been questioned by the higher critics of London City history. But if that long-enduring animal has its place to-day in some spirit world, it doubtless consoles itself with the thought that its reputation has nine lives, even if it itself never had one. I see that the seal presented by Sir Charles bears date May 7, 1402. Dick was not Lord Mayor at this time, though he had held office four years earlier. For not only did Dick exist, but he was, actually, "thrice Mayor of London," the three occasions of his election being 1397, 1406, and 1419; he died within four years of his last Mayoralty. Apropos of new legislation dealing with short weight, it is interesting to find Whittington, stern protector of his fellow cits. from wicked tradesmen, dealing with a "tourt baker," "taken with bread that was deficient in weight" (Letterbooks). "He was therefore condemned to be drawn on a hurdle, according to ancient custom."

A seal which Whittington would use in his public capacity as Mayor was the "new seal" of the City, then only about sixteen years old. Stowe says that the dagger in the City arms was not placed there, as was supposed of old time, in recognition of Lord Mayor Sir William Walworth's arrest of Wat Tyler, but was the result of a change made many years before that celebrated episode in City history, and before Walworth got his knighthood, "which may suffice to answer that former fable."

The Thirteenth Knock.

1927 will witness the celebration of the 1300th birthday of York Minster. The New Year's Eve ceremony inaugurates a series by means of which the significance of this famous and beautiful building should be impressed on the minds of us all. When the Archbishop strikes the locked door thirteen times, the curtain of thirteen centuries rolls back, and we see the great work begun upon the site of the first crude temple. Here, in 627, Edwin was baptised by Paulinus, the good Roman priest who, attaching himself to the missionary Augustine in England, lived to become first Bishop of York. It was the successful work of Paulinus, in the conversion of the inhabitants of the country between Tyne and Tees, that made necessary a religious settlement in Yorkshire. It is held that because, on the defeat of Edwin by Penda,



Otho the White Cardinal Deacon of St Nicholas in Carcere Tulliano, the Papal Legate invited to England by Henry III, promulgating the canons which were to form the law of the Church in England, defied by Walter de Cantelupe, Bishop of Worcester.

Paulinus had to fly south, and because at the time of his flight he had not been created Archbishop, he cannot to-day be called the first Archbishop of York. But he was certainly Bishop, and began there to build a "basilica of stone." Builders, however, had their troubles in Saxon times no less than to-day, and Paulinus's work was largely destroyed "by enemy action." Wilfrid, who was nominated Bishop while abroad, and who on his return found another candidate in possession, on ultimately regaining his see, restored the damaged fabric. But it twice suffered from fire, and the second time was almost totally destroyed, a portion of the crypt being the only part that

Christmas if the Archbishop was satisfied with what had been done. A most careful search of contemporary documents by modern scholarship has not resulted in the discovery that the Union of Ecclesiastical Stone Carvers at any time organised a strike for the advancement of Thornton's wages. The Minster, in its earliest form, played a great part in the mind and inspiration of the celebrated Alcuin, who, indeed, grew up in its shadow. It was at York that he was set aside for the Church, and it was in the school there, then the most famous in Britain, that he was so successful that he was appointed master.

The Bishops' thorp Housing Problem.

is not the first home of the Archbishops of York. Archbishop Roger built one near the Minster in the twelfth century, and afterwards, according to that interesting work on the homes of Bishops, "English Episcopal Palaces," York had no fewer than seventeen. Even until the nineteenth century the "Prince Bishops" did themselves very well, and it can be affirmed, almost with confidence, that they never really had personal experience of the housing shortage. Bishopsthorpe was the work of Archbishop Walter Gray, a great ecclesiastical statesman—who has the misfortune to appear at the bar of history, however, as a favourite of King John. John is remembered by us to-day as a Prince for whom the words, "Sign, please," had a most indelicate significance, and who learnt at Runnymede that, upon occasion, the sword can be so much mightier that it can compel the pen. For several years John left York without its shepherd while he occupied himself at the expense of its sheep. John, who could appropriate revenues in his sleep so much had the habit grown upon him, was in no haste to make an appointment; but when his hand was forced he gave the place

to Gray, who in due course built the home of all his successors.

The New Year.

New Year customs known to us to-day have a respectable antiquity. That which decrees that the first person to cross the threshold after midnight on Dec. 31 should be a man with dark hair is still carefully observed. The intention of this observance was really at all costs to prevent the admission of a man with red hair. For it was understood that the hair of Judas was red, and light hair cannot be easily distinguished from red in artificial light. An attractive Scottish custom was to feed the cattle on New Year's Eve with grain kept from the last harvest. The practice has an origin very much earlier than the date of the institution of the Scottish New Year, going back, indeed, to Druidical times. This custom, with that of stirring the well on the first morning of the year, belongs properly to Christmas observance; but, like many Christmas practices, it was "carried forward" to the New Year. In Roman times it was the habit to give presents at the New Year. In fact, it was made an offence to solicit gifts on any day but that. And even to this day a Continental hotel servant does not solicit a gratuity—he demands it.



A CHINESE ART STUDENT'S NOTABLE SUCCESS IN THE ROYAL ACADEMY SCHOOLS: "FLATFORD LOCK" (IN THE CONSTABLE COUNTRY), BY MR. TENG HIOH CHIU, A.R.S.B.A., AWARDED THE CRESWICK PRIZE AND SILVER MEDAL FOR LANDSCAPE PAINTING.

Evidence of a pleasant Anglo-Chinese rapprochement in art was afforded at the recent distribution of prizes in the Royal Academy Schools by Sir Frank Dicksee, P.R.A. Mr. Teng Hioh Chiu, who is an Associate of the Royal Society of British Artists and President of the London Chinese Students' Union, carried off not only the Creswick Prize of £25 and silver medal for landscape painting, but also the first prize for two paintings of a figure from life, and the second prize for a set of four figures from life.

"Flatford Lock," the prize-winning landscape, represents a scene on the Stour famous in the art of John Constable.

By Courtesy of the Artist. (His Copyright Reserved.)

remains. (A lunatic set fire to the Minster yet again in 1829.)

The Minster.

A period between the end of the eleventh century and the middle of the fourteenth covers the building of the Minster as we know it to-day. The nave was the work of that Romanus who was son to Romanus, Canon of York, and who himself became Primate in 1285; and of Archbishop Melton, who succeeded in 1316. Melton was one of those soldier-statesmen-ecclesiastics who have played such a part in our history. But if he lost a battle, he did much to complete the greatest of our northern glories in stone. The gradual forsaking of the Norman style ultimately gave the Minster an outline that had not been in the minds of its original designers; and changes were made to give to its form a general consistency of design. But it is still our best example of a building in which can be traced the development and history of English Gothic. It was finally completed in 1472. The stone screen, which is one of the glories of the Minster, was begun in 1405, the task being entrusted to John Thornton of Coventry, who undertook to finish the work in three years at a wage of four shillings a week, together with the value of five pounds each

"SEVEN-LEAGUE BOOTS" OF ALPINE SPORT: FINE SKI PHOTOGRAPHS.

PHOTOGRAPHS BY A. KLOPFENSTEIN, FROM THE ADELBODEN WINTER FILM, "JOY-RIDING IN THE SNOW," BY E. WASOW.



"THE SKI-RUNNER HAS REDISCOVERED THE SPELL OF THE LOWER RANGES, AND THE FASCINATION OF THE GREAT SNOW HIGHWAYS OF THE ALPS":
SKI-ING NEAR ADELBODEN, AMONG THE FOLDS OF THE INFINITE SNOW.



"EVERY RUN IS A NEW DISCOVERY, EVERY SNOWFALL A NEW CREATION . . . EACH TYPE OF SNOW HAS ITS OWN TEMPER, ITS OWN PACE,
AND ITS OWN DANGERS": SKI-RUNNERS DESCENDING AN ALPINE SLOPE NEAR ADELBODEN.

These remarkably fine and dramatic photographs represent vividly the most romantic of winter sports. There is a delightful chapter, "In Praise of Ski-ing," in Mr. Arnold Lunn's recently published book, "The Mountains of Youth" (Oxford University Press), which contains passages very appropriate to these illustrations. "The hills," he writes, "are never the same, and the snow is never the same. Every run is a new discovery, every snowfall a new creation. . . . Each type of snow has its own temper, its own pace, and its own dangers. In deep powder snow you will swing to rest by the Telemark. Crust calls for

the close-cut sweep of the Christiania, as you force the whole breadth of the ski against the surface of the slope. No sport makes such instant demands on the alliance of muscle and mind. Ski-ing, so far from restricting, widens the range of the mountain sympathies. The ski-runner has rediscovered the spell of the lower ranges and the fascination of the great snow highways of the Alps. Romance for the mountaineer begins among the crags and icefalls. . . . To the ski-runner, however, every mood of hill and hollow has its own charm, every phase of the descent its own peculiar rhythm."

The World of the Theatre.

By J. T. GREIN.

THE WALTZ KING AND FRANK STAYTON.—ITALIA CONTI AND HER "CHILDREN."

WHEN "Lilac Time" brought Schubert and his music on the stage, it was prophesied that other composers' lives would, ere long, be encompassed in semi-operatic form, and it was in this very page that I predicted that first on the list would be the Waltz King, Johann Strauss, and Offenbach. For once the prophet was right: Offenbach is already in hand by an adapter who wishes to remain nameless for the present; and Mr. Frank Stayton, the well-known dramatist, has just put the finishing touch to Johann Strauss, under the very title, "The Waltz King." Miss Dora Bright, next to Dame Ethel Smyth our most distinguished woman-composer, has woven the score from Strauss's wealth of waltzes, through which a transcription of "The Blue Danube" will run as *leit-motif*.

Meeting Mr. Stayton, I asked him about his libretto and his dramatic work generally, and I was able to tell him a little anecdote which is not generally known, and which he promptly annexed for his text. Strauss, like many composers, often derived his inspiration from the spur of the moment, and one day, as he was in the train between Hietzing and Vienna, a melody germinated in his head under the spell of the sing-song of the wheels. He was alone in his carriage; he had a pencil, but no paper. Now, in those days the Austrians, like the Germans, for economy's sake wore paper "dickies" as well as paper cuffs. "Eureka!" said Strauss, and with a winged pencil he scribbled the waltz on his cuffs,

one work—the one that in his record ranks foremost—he is proud, and that is "Joan Danvers"—a foil to Heyermans' great play, "The Good Hope." In London it was an artistic success, but never ran as long as it deserved. On the Continent it still flourishes in many repertories. It is a poignant play, and I was not astonished to learn that he wrote it while doing his bit in the Great War—wrote it, as it were, to the roar of guns, in a day or two, in the firing line.

In summarising his career, remembering Matheson Lang in "The Man and the Hour" and the long run of "Mixed Doubles," I arrived at the conclusion that, apart from "Joan Danvers," his best work is still to come; is still (as he himself agreed) among the plays that are awaiting production. Meanwhile he is writing novels too—but that is a mere pastime, as it were, to fill in hours of leisure.

It was at the Holborn Empire. The house was dark. On the stage a back-cloth, a golden moon shedding reflections and "sovereigns" in shadows on a tranquil sea; a few chairs representing rockery for all decoration. Italia Conti was rehearsing her crowd of children in "Where the Rainbow Ends." At a piano sat Roger Quilter, the composer, strumming his lovely melodies. No one saw me, not even Italia Conti, my hostess—I wanted to watch how it is done, how she moulds and guides and treats the coming generation under her sway. She stood in the stalls; she clapped her hands thrice; and then a flock of boys and girls—I counted more than forty—streamed on to the stage in the youthful abandon of the joy of life.

They were all in their everyday clothes—only here and there a little *ballerina*, with a shock of fair hair, in a hooped muslin skirt. For the rest, boys in neat tweeds, some in their shirt sleeves to move with greater ease; the girls in jumpers and sweaters; some hatless, some with *doches* covering their curls, some with tam-o'-shanters gaily wobbling on their heads. Some were bare-legged, some wore bright stockings, nearly all of them tripping in dancing shoes, so that the patter of their feet sounded like fairy-glides. By their movements one could guess their characters in the play. There were sprites, and there were animals on all-fours, and there were frogs leaping on the chairs, as if they were real rocks and hillocks; there were the fairies spelling charm with swaying arms and gracefully tripping feet. There were the heroes, the boy and the girl and the father—now a young chap in his 'teens—anon to be made up as a man. But "mother"—Italia Conti herself—mainly surveyed her young crowd from the stalls, rushing now and again on to the stage to take up her cue, and playing her part with that melodious voice of hers and seeming a queen in a buzzing hive. No wonder that the children model themselves on their mistress—her every movement is a figure of grace!

The kiddies know their business: they pace and they strut, they gather in clusters and in masses in perfect rhythm. Very rarely need Italia Conti interfere, and, whenever she does, her voice is coaxing and humouring. All she wants is perfection; she never tires—they, too, must never tire to do a dance-figure over and over again. And what a treat it is to watch the workers! For if one group repeats a motion, the others stand by not listlessly, as grown-up actors sometimes do, but with eager eyes and faces. They seem avid to learn, and to do better, and their best; they seem to hanker to please their fairy godmother; and oh! their joy when she says, "Well, done, children—

that's it—now you won't forget on the night, will you?" And chorus answers: "No."

Italia Conti never loses her temper (and, mind you, as I said before, she didn't know that the *Skibbereen Eagle* in the dark auditorium had his eye on her). We have all heard, and some of us have witnessed, unpleasant scenes at rehearsals, bullying and bad language and all that—commend me to some American "producers." But even when things go wrong, as they will in the best-ordered theatrical family rehearsals, Italia is as patient as an angel. One or two little girls, not as alert as the others, will not grasp the right intertwining of hands to create a "grand chain of evolution"—the whole picture will go awry if they tender the left while they should proffer the right. "No!" cries Italia from the stalls. "Try again." Again one little duffer goes wrong. "No! no! no!"—that is all she utters *forte fortissimo*. And when still there is a flaw, she leaps on the stage, takes the child by the hand, and gently leads her into symmetry.

That is the secret of Italia Conti's method, the cause of her being the prime moulder of young actors, many of whom, having gone through her hands, have become known to fame. She loves her children. She never drives, but guides them.

She appeals by her example to their young, growing faculty of reasoning. She kindles their imagination. An artist in the true sense of the word, she creates an artistic atmosphere. She looks upon every one of her two hundred child-pupils as an entity, not a mere automaton. And so she moulds and forms and trains that human clay as the sculptor does his; she tries to infuse into all of them something of herself—something vivid, live, vibrating. And so, beholding



ANOTHER PUBLICITY "STUNT" GONE AGLEY! PEGGY BASSETT, THE FILM STAR (MISS CICELY COURTNEIDGE) GETS NOTHING MORE THAN A WETTING AS REWARD FOR HER "RESCUE"—IN "LIDO LADY," AT THE GAIETY.

Photograph by Gullenberg.



ROBUST AND LIGHT COMEDIANS OF "LIDO LADY": MR. BILLY ARLINGTON AS BILL HARKER AND MR. JACK HULBERT AS HARRY BASSETT.

Photograph by Stage Photo. Co.

her at work, we sit in wonderment, comparing her methods with those applied to children in our own juvenile days. What an advance! What a dream of the future!



THE HEROINE OF "LIDO LADY," AT THE GAIETY: MISS PHYLLIS DARE AS FAY BLAKE.

Photograph by Stage Photo. Co.

scarcely realising that in doing so he worked his immortality. For thus "The Blue Danube" was conceived and born in a railway carriage. It will be interesting to see how Mr. Stayton will introduce this little tale in his "book."

Mr. Frank Stayton's own record as a dramatist is so well known that I seized the opportunity to let him tell me something about his productivity, which is truly amazing. He confessed that he has written no fewer than 157 plays so far—a stupendous record for a man in his early 'fifties. He is always playwriting, he says; it is almost an obsession. He is never at loss for a plot, and he writes with the regularity of clockwork. Until recently he was at his desk from early morning till late at night, and it was with difficulty that he let wiser counsels prevail and bridle his activity. Now he sits down four hours in the morning, and reluctantly—oh, very reluctantly—leaves off at lunch-time. Ever since he gave up acting, and made his name with his charming firstling, "Mrs. Willoughby's Kiss" (ripe for revival!), his fountain of imagination has poured forth in inexhaustible flow. So far, he has had twenty-six plays produced, and about twenty accepted. "But," he said, with a smile, "there is a gulf between acceptance and production: options have a habit of lapsing; and after six months of hope and expectation, and a fair lump sum down, the end is often 'Nothing doing—try again.'" Of

READERS TO PREVENT BOREDOM AMONGST CIGAR-MAKERS: IN HAVANA.

DRAWN BY BRYAN DE GRINEAU. (COPYRIGHTED.)



WHILE ROLLING SPECIAL CIGARS FOR THE KING OF SPAIN: THE MONOTONY OF CIGAR-MAKERS' WORK LESSENNED BY THE EFFORT OF A READER ATTACHED TO THE FIRM.



A READER OF UNROMANTIC APPEARANCE DECLAIMING A ROMANCE TO DISPEL BOREDOM: GIRLS ENTERTAINED BY A SPECIALLY APPOINTED OFFICIAL WHILE SORTING AND PICKING SELECTED LEAVES IN A HAVANA CIGAR-FABRIKY.

As was noted in a number of "The Illustrated London News," published in February 1925, there are in certain of the cigar-factories of Havana readers who are paid by the workpeople to read to them and so alleviate the monotony of their task. In the instances illustrated on this page, the readers are employed by the firm. Concerning his first drawing our artist notes: "Cigars are being rolled for various crowned heads of Europe, and when I made this drawing the particular cigars in course of manufacture were for the King of

Spain. In South America they are called the 'Duke of Toledo.' The principal impression on the visitor to these Cuban tobacco-factories is the atmosphere of snuff from the tobacco, which causes them to sneeze violently when they are exploring the work-rooms. The workers are allowed a certain number of cigars, and a reader lessens the boredom of their task. In the second picture, girls are shown sorting and picking selected leaves. To relieve the monotony, every room has a special reader, and votes taken as to the book to be read."

AN ART OF SPECIAL INTEREST DURING THE HOLIDAY SEASON: PAINTING SCENERY IN A FAMOUS LONDON STUDIO.

DRAWN BY OUR SPECIAL ARTIST, W. R. S. SMITH. BY COURTESY OF MESSRS. HARKER.



HOW SCENES LIKE THOSE OF "SUNNY" ARE PAINTED: STAGE ARTISTS AT WORK PAINTING BACK-CLOTHS ON CANVAS THAT MOVES UP AND DOWN THROUGH THE FLOOR.

Those famous scene-painters, Messrs. Joseph and Phil Harker, it may be recalled, did a great deal of splendid work for Irving and Tree. The phrase—"scenery by Joseph Harker"—has long been familiar on theatre programmes. Among the most recent work of the firm has been scenery for "Sunny," at the Hippodrome, and a touring set for "The Blue Marinka"; also sets just finished for the Canadian tour of the D'Oyly Carte Gilbert and Sullivan company. Describing their Walworth studio, Messrs. Harker write: "The building is 80 ft. long, 55 ft. high, and 45 ft. wide, with large doors at either end. It is specially constructed to contain four huge frames or stretchers varying between 50 ft. and 60 ft. in length and 30 ft. high. By means of hand-winch and a system of counter-weighting, these frames can be hoisted right up to the roof, or lowered down a cut sunk in the ground, so that the top comes within reach

of the working floor. Thus the artists do not climb up on steps or ladders, as popularly supposed; on the contrary, it is the canvas that moves up and down. The painting palettes are very much the same as water-colour palettes, only rather larger—7 ft. long by 2 ft. 6 in. wide, and on stands and castors for moving about (as shown on the right in the drawing). Every scene is first modelled to scale, half an inch to the foot, the model being an exact replica of what the scene will eventually be. When the model has been approved, it is given to a theatrical carpenter to work from, construct the scenery, and cut off the canvas for the cloths and borders. These latter are sent in to the studio, and stretched on the frames. When finished they are rolled up, taken to the theatre on a van, unrolled and hung in place. Cloths are usually 40 ft. wide and 30 ft. deep, but vary with the size of the theatre."—[Copyrighted in the United States and Canada.]

"VAINGLORIES" OF GLASS—WITH THE EARLIEST DATED ENGLISH

REPRODUCTIONS FROM "EUROPEAN GLASS," BY WILFRED BUCKLEY, C.B.E.; BY COURTESY OF



WITH PATTERNS SHAPED BY BEING DRAGGED: A PHENICIAN OR EGYPTIAN AMPHORA. (THIRD OR FOURTH CENTURY B.C.)



MADE WITH THE BLOWING-IRON: A ROMAN VASE WITH A LATTICED DESIGN MOULDED ON THE SURFACE. (FIRST CENTURY B.C. TO THIRD CENTURY A.D.)



BEARING BENEATH IT THE DATE-MARK—"THE NIEN-HAO OF THE REIGNING EMPEROR CH'EN LUNG." A CHINESE YELLOW BOWL. (1736-1795.)



A VESSEL FROM WHICH LIQUID WAS SUCKED THROUGH THE MOUTH OF THE DEER: A GERMAN GOBLET. (CIRCA 1600.)



ENAMELLED WITH A CAVALIER AND A FEMALE FLOUNDER: A FRENCH GLASS "FOUND IN A HOLE." (CIRCA 1520.)



WITH DEPRESSIONS INTO WHICH THE DRINKER PUT HIS FINGERS: A GERMAN VESSEL WITH A COVER. (LATE SEVENTEENTH CENTURY.)



OF THE CENTURY IN WHICH GLASS-MAKING DECLINED IN SPAIN: A GOURD-SHAPED JUG. (SEVENTEENTH CENTURY.)



SHOWING THE ARMORIAL BEARINGS OF THE SWABIAN FAMILY OF FUGGER: THE DECORATION OF THE BOWL OF A GERMAN TAZZA. (THIRD QUARTER OF SIXTEENTH CENTURY.)



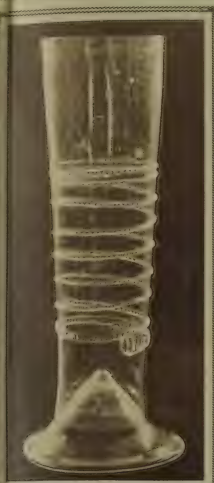
WITH A PORTRAIT OF THE YOUNG PRETENDER: AN ENGLISH WINE-GLASS. (1745-1750.)



DECORATED IN DIAMOND-POINT ENGRAVING WITH A FORMAL DESIGN OF LEAVES AND FLOWERS: AN ITALIAN DISH. (CIRCA 1600.)

SPECIMEN: BEAUTIFUL, HISTORICAL, AND "TRICK" EXAMPLES.

THE AUTHOR AND OF THE PUBLISHERS, MESSRS. ERNEST DENN, LTD. (SEE ARTICLE ON PAGE 22.)



WITH "STRINGING" MARKING DRINK-DIVISIONS: A GERMAN "PASS-GLAS." (LATE SIXTEENTH OR EARLY SEVENTEENTH CENTURY.)



THE EARLIEST RECORDED DATED EXAMPLE OF GLASS MADE IN ENGLAND: A GOBLET ATTRIBUTED TO GIACOMO VERZELLINI, THE VENETIAN. (1580.)



COMMEMORATING THE NAVAL ACTION OFF THE DOGGERBANK IN 1781: A GOBLET FROM THE LOW COUNTRIES (PROBABLY ENGLISH.)



A "TRICK" GLASS WITH A SILVER MILL WHOSE SAILS ARE MADE TO MOVE BY BLOWING THROUGH A TUBE: A MILL GLASS FROM THE LOW COUNTRIES. (EARLY SEVENTEENTH CENTURY.)



THE SECOND EARLIEST RECORDED DATED EXAMPLE OF GLASS MADE IN ENGLAND: A GOBLET ATTRIBUTED TO GIACOMO VERZELLINI. (1581.)



SURMOUNTED BY A SMALL SILVER-GILT BELL: A BELL-SHAPED GLASS, PROBABLY MADE IN ITALY AND MOUNTED ELSEWHERE. (CIRCA 1600.)

On another page we give a notice of Mr. Wilfred Buckley's exceptionally interesting and admirably illustrated book, "European Glass," which deals with the best examples in his collection, both by word and by photograph. Here we present certain of the pictures of what the worthy Clemens of Alexandria would have called vainglories, and the notes that follow supplement the descriptions given beneath certain of them: The Egyptians and Phoenicians are believed to have been the earliest makers of glass. In such vessels as the amphora shown the coloured glasses forming the patterns are incorporated with the surface of the vessels, and do not penetrate through their entire thickness.—From the centre of the bowl of the "deer" glass an upright stick of glass projects 1½ in. above the rim. A separate piece of glass, 7 in. high, has a hollow stem ½ in. in diameter, surmounted by a hollow figure of a running deer, 4½ in. long, with open mouth; when the hollow stem is placed over the stick in the bowl, liquid can be abstracted from the bowl by sucking the mouth of the deer.—On the under side of the foot of the "cavalier" glass is engraved, "Found in a hole behind the Ivy in Stokefurie (?) Castle."—Hartshorne thought that such

portrait glasses as that with the Young Pretender were made in Newcastle and Bristol, and were "master" glasses of sets of Jacobite glasses.—The penalty due for failure to empty a division of a "Pass Glas," as made by the "stringing" on the outside of the glass, was the obligation to drink the contents of another.—Giacomo Verzellini was a Venetian who came to England and, on December 15, 1575, obtained from Queen Elizabeth a patent for twenty-one years "for the making of drynkyng glasses such as he accustomed made in the towne of Morano."—The Doggerbank glass is inscribed, "De Slag Van Doggerbank, 1781," and commemorates the indecisive naval action fought on August 5, 1781, off the Doggerbank, between the Dutch under Zoutman and the British under Admiral Parker.—Blowing through the tube made the mill glass sails move, and also the hand on the dial. In England, such glasses were used for a drinking "game." The usual thing was to have to empty the glass as many times as the hand indicated on 'the dial, or pay forfeit.—The goblet which is the second earliest recorded dated example of glass made in England is the only undamaged example attributed to Verzellini.

"Vainglories" of Glass: The Buckley Collection.

"EUROPEAN GLASS." By WILFRED BUCKLEY, C.B.E.*

"VARIOUS guiding principles may be followed in the gathering of a collection of old glass," remarks Mr. Bernard Rackham. "Some collectors . . . will select their specimens for the allusive curiosities of their decoration, and this has been the practice of those collectors of English glass whose chief ambition is to secure rare glasses made for the devotees of the Jacobite cause and their political opponents; Dutch and German glasses also offer exceptional inducements to the formation of a collection on these lines. Others will fix their attention chiefly on rare features of shape or decoration. . . . With some, cultural or ethnographical interest will be paramount—the use of the various vessels, their function in the social life of a people. . . . The most lasting satisfaction, however, is likely to be found where the merits of a piece in its appeal to the eye are the final and undisputed criterion by which it must be allowed or refused inclusion."

That is the strength of Mr. Wilfred Buckley's collection: there is always satisfaction for the eye. But that is not all. With beauty march fantasy of form, unusualness of use, and mysteries of manipulation—even the "vainglories" that were condemned by Clemens of Alexandria, Christian writer and instructor of catechumens, who protested against the pretentiousness of the engravers on vessels of glass, which might, he thought, "well cause them to tremble, and such work should be exterminated by our good institutions." Simple and ornate clink rims and wish each other well.

The first case of vainglory that is in his keeping may be set down as that of an amphora of the Phoenicia or the Egypt of the third or fourth century before Christ, when the blowing-iron was unknown and the craftsman shocked and puzzled the purists of his time by winding threads of colour round the glass of the roughly-formed vases, rolling them into the reheated surface and waving them by dragging.

Then must come certain Roman pieces, notably twin unguentaria and a *præfericulum*; and it must be remembered that glass-making reached a very high pitch under the Romans and "all methods of decoration now known were in use." To which may be added the comment that: "The ordinary glass that we know as Roman was made during a period of about four hundred years. It was manufactured at one time or another in nearly every country into which the Romans penetrated. From Syria and Mesopotamia on the one hand, to Spain and Britain on the other.

"During the best period of Grecian art glass was used for architectural purposes. Seneca contrasts the vaults of the bath chambers of his own day which were covered with glass with the rude simplicity which marked the times of the Scipios. . . . Pliny tells us of the earliest recorded instance of its use in architectural decoration, in the theatre constructed by M. Scaraus during his edileship in the 1st century B.C. This theatre was in three stories—the lowest of marble, the second of glass, and the third of gilt wood, and it was capable of holding 80,000 persons. The glass, no doubt, was not in solid masses, but was attached to the wall in thin plates or 'crustæ.'"

But to return to the Buckley Collection.

China—admitted amongst the guests—has with its representatives an iridescent circular disc of green glass, 1 5/8 in. in diameter, and varying in thickness from 1/4 to 3/8 of an inch, with a Chinese character meaning "foot-soldier" indented on the upper side. Probably this was a pawn for chess: not a thing of beauty, but certainly a curiosity.

Venice—and "the history of modern glass begins

with the Venetian 'cristallo' of the 16th century"—yields specimens both of charm and of peculiarity, notably a bell-shaped glass surmounted by a small silver-gilt bell. Of this it is written: "Opinions differ (even more widely than is frequently the case in regard to glass) as to the provenance of this bell. It may have been made in Italy and mounted at Augsburg, at Hall in the Tyrol, in the Netherlands, at Antwerp, or in France."

The representatives of France number amongst them a mirror with a ribbon bearing the escutcheon of François de Sales, who said, "My test of the worth of a preacher is when my congregation go away saying not 'What a beautiful preacher,' but 'I will do something'"; a quaint lace-maker's lamp; and, most notably, an eighteenth-century chalice and paten, concerning which is the note: "Chalices and patens of glass are mentioned in the Liber Pontificalis as being in use at the end of the 2nd century: St. Jerome writes of 'the Lord's blood being borne in a vessel of glass.' . . . The rubrics of the Roman

outside of the glass, was the obligation to drink the contents of another."

Added to which are examples of "milch" glass which was made in imitation of porcelain. "In 1737 a doctor named Kundmann published a recipe in *Rariora Naturæ et Artis* for the making of this glass from human bones which he stated he had received from Kunckel, the famous maker of ruby glass. Dillon refers to one of the glasses so made which is preserved in the museum at Breslau on which he says there is a quaint inscription which invites one to offer a libation to those poor heathens for whom, after suffering both on the field of battle and in the furnace of the glass maker, the pains of hell are reserved. From which one judges that the bones from heathen tombs were used for this purpose."

Next, the Low Countries, which must be understood to include that part of Europe which now comprises Holland and Belgium. Here we have, in particular, a Mill glass whose sails are turned by blowing through a silver tube, action which also sets the hands of a clock in motion. A case for the anti-gamblers, this; for it is recorded of a kindred old English glass: "To the silver mill at the lower end of the glass a pipe was attached; by blowing through it, after the glass was filled, the sails were set in motion and a hand marked up to twelve on a dial. The orthodox proceeding was to empty the glass as many times as the hand indicated on the dial when the sails stopped—doubtless a very popular game. But persons who flinched and were not disposed to run the risk of twelve glasses 'deep as the rolling Zuider Zee,' were suffered to compound by emptying the beaker once before the sails stopped, also a thing not easy to do, but less hazardous." Also a barometer: "When filled with water, the expansion or contraction dependent upon the pressure of the atmosphere can be noted in the vertical spout." And a "Birth" glass: "There is a custom in Holland that upon the birth of a child the intimate friends of the parents should, on a certain day, visit the home and drink from separate cups the health of the mother and of the new-born child. On these glasses are engraved scenes connected with this ceremony, including a table on which are the glasses from which the healths are drunk."

As to England, numerous pieces, including a goblet, attributed to Giacomo Verzellini, which dates from 1580, and is the earliest recorded dated example of glass made in England; and another goblet—"the second earliest recorded dated example of glass made in England and the only undamaged example attributed to Verzellini. The question arises whether the glass commemorates John Jone (perhaps a curtailment of Jones), who by profession was a dyer, or John and Jone (Joan) Dyer." Also "one of about a dozen . . . glasses, now recorded, that were made to commemorate the Jacobite rising of 1715, an attempt to place the 'Old Pretender,' James Francis Edward, eldest son of James II., upon the thrones of England and of Scotland as James III. and James VIII. respectively. On this glass 'the

True-born Prince of Wales' is also commemorated." From all of which it must not be imagined that "European Glass" is a mere catalogue—a splendidly illustrated catalogue—of Mr. Buckley's intriguing collection. The pictures are, in truth, admirable; and so are the descriptions of them; but much more goes to the making of the book. The "Brief Outline of the History of Glass Making, with Notes on Various Methods of Glass Decoration" is excellent, and the Foreword and the Essay on Diamond Engraving rank with it. Therein are revealed histories and mysteries—the histories of glass through the ages, and the mysteries of manufacture, manipulation, and decoration—the craftsmanship of blowers, draughtsmen, painters, cutters, moulders, calligraphers, enamellers, and of engravers who used the wheel, the diamond, and biting acid—embellishing with beautiful lines, stippling, and etching.

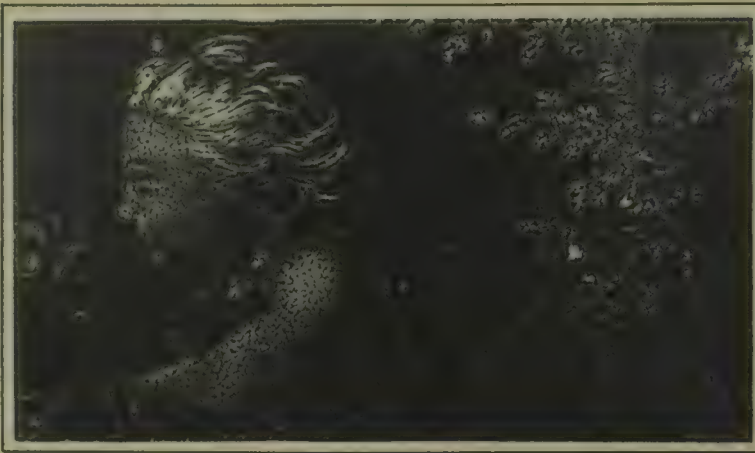
Altogether, a most satisfying, perfectly produced volume which will be welcomed to many an art-lover's shelf and not be displaced by later comers.

E. H. G.



EVERYTHING DONE IN STIPPLING, WITHOUT A SINGLE SCRATCHED LINE:
DETAIL OF A GLASS OF 1794 (MAGNIFIED).

Reproduced from "European Glass," by Wilfred Buckley; by Courtesy of the Author and of the Publishers, Messrs. Ernest Benn, Ltd.



THE HAIR ENGRAVED IN LINES; THE REST STIPPLED: DETAIL OF A
GLASS OF 1770 (MAGNIFIED).

Reproduced from "European Glass," by Wilfred Buckley; by Courtesy of the Author and of the Publishers, Messrs. Ernest Benn, Ltd.

Catholic Church require the chalice to be of gold or silver. The writer has been informed, but has been unable to verify the statement, that during the French Revolution special permission was granted for the use of glass chalices."

From the specimens of German glass comes a Willkom, or salutation, glass, used to greet a guest upon arrival. And in the same set is a Roemer, one of those glasses which probably gain their name from a corruption of the Netherlands-Lower Rhine word "roemen," meaning to boast, show off, or praise; and a Pass-glas, a typical German form which was made chiefly during the 17th century. "It is always cylindrical, and is decorated by a stringing which sometimes encircles the glass spirally and at other times forms a number of rings more or less equidistant from one another, the intervening zones occasionally being marked by numerals. The manner of its use is explained by . . . doggerel that is to be read on a Pass-glas in the Museum in Vienna, from which we gather that the penalty due for failure to empty a division, as made by the 'stringing' on the

* "European Glass": A Brief Outline of the History of Glass Making, with Notes on Various Methods of Glass Decoration, Illustrated by Examples in the Collection of the Author. By Wilfred Buckley, C.B.E. With a Foreword by Bernard Rackham, Keeper of the Department of Glass and Ceramics, Victoria and Albert Museum; and with an Essay on Dutch Glass Engraving by Dr. Ferrand Hudig, Assistant Director, Nederlandsch Museum. (Ernest Benn, Ltd.; £4 4s. net.)

FIGHTING INSECTS WITH AIRCRAFT: POISON-CLOUDS FOR FOREST PESTS.



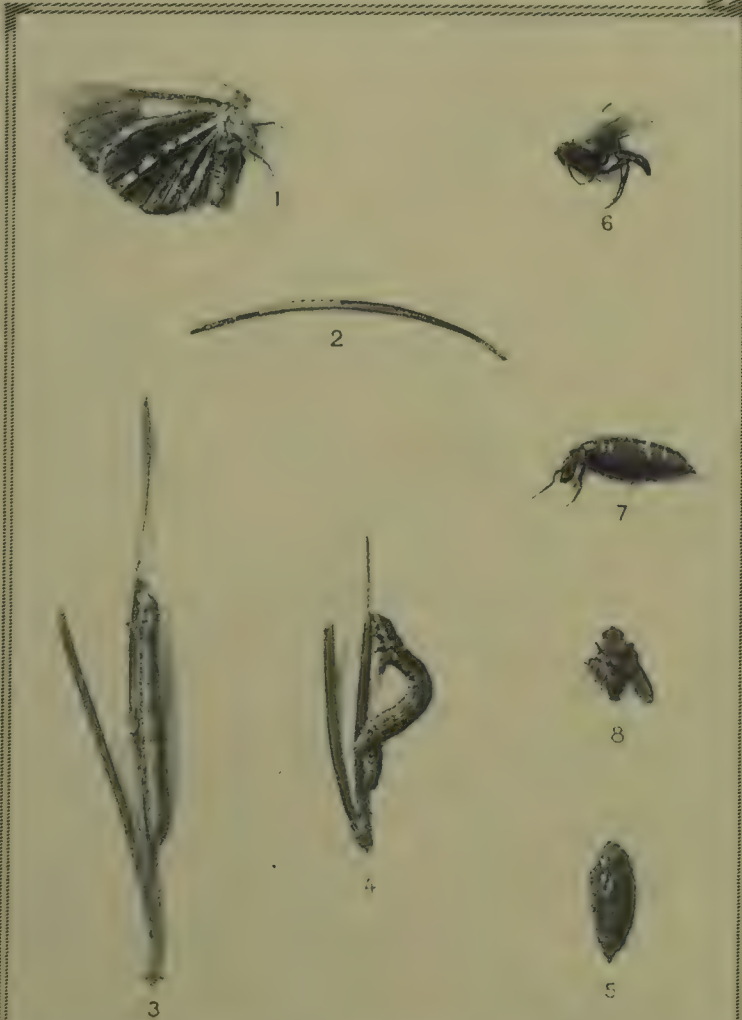
TRAILING CLOUDS OF TOXIC POWDER DISCHARGED FROM THE MACHINE TO KILL INSECT PESTS: AN AEROPLANE FLYING LOW, IN CRISS-CROSS FASHION, OVER THE FOREST OF HAGUENAU, IN ALSACE-LORRAINE—SHOWING (IN CENTRE) TRACES OF ITS FORMER PASSAGE, AND (ON LEFT) A ROAD, WITH SMOKE-SIGNAL IN UPPER BACKGROUND.



WITH THE TRUNKS OF THE TREES COMPLETELY STRIPPED OF THEIR BARK BY INSECTS: A PINE-FOREST RUINED BY THE PESTS AGAINST WHICH AEROPLANES DISCHARGING POISON-CLOUDS ARE BEING USED.

Describing this remarkable method of combating insect pests which devour pine and fir needles, penetrate into the bark of trees, and leave their eggs there, M. Auguste Barbey writes: "Inspired by the latest American discoveries, used also by the Germans, the Forest Administration of Alsace-Lorraine have latterly used the aeroplane to spread insecticide powder over the tops of pines devoured by insects. This was first done in the Forest of Haguenau. A biplane with a Salomson engine of 280-h.p. was used. It carried a reservoir containing about 250 kilogrammes of toxic powder, arsenic acid of lime, with a special ventilation arrangement. The air, penetrating into the receptacle, spreads the powder into the scattering pipe, and it comes out like a cloud under the plane. The airman spread the powder over about 120 acres, the limits of which were marked by flares and fires. He flew at a height of between fifteen to forty-five feet over the trees, and got his supply of powder at about six kilometres from the field of action. Though it was M. André Launay's first attempt, he was most successful, and he managed in eight successive flights to spread 1300 kilogrammes of toxic powder on the tree-tops. In order that the treatment should be successful, it should be carried out in the early morning, or in slightly misty weather, when the trees are still dewy, in order that the powder may stick to them." Similar use of aircraft against the boll weevil in American cotton-fields was illustrated in our issue of April 26, 1924.

PHOTOGRAPHS AND DESCRIPTION BY AUGUSTE BARBEY, THE FRENCH FOREST-ENTOMOLOGIST.



INSECT PESTS FOUGHT BY AIRCRAFT: THE *FIDONIA*—ITS METAMORPHOSES AND ITS PARASITES—(1) BUTTERFLY OF *FIDONIA PINIARIA*; (2) EGGS ON A PINE-NEEDLE; (3) CATERPILLAR GNAWING A PINE-NEEDLE; (4) CATERPILLAR IN SPAN-WORM ATTITUDE; (5) CHRYSALIS; (6, 7, 8) PARASITES.

THE WORLD OF WOMEN.

A Marine as Hairdresser.

Not since the grave days of the war, when, it is reported, three British Admirals sat in solemn conclave to discuss what was the most suitable head-gear for the girls of the Women's Royal Naval Service, and to devise something that would prove irresistible to the girls, yet not too irresistible to the men, has the British Navy been confronted with such subtle problems as in arranging for the accommodation of the Duchess and her friends on the *Renown*. Every little detail has been discussed with the greatest care and with the determination that the ladies shall thoroughly enjoy their journey. The finest inspiration of all resulted in a Marine being trained by a West-End hairdresser so that the Duchess and her two friends should not lack skilled attention.



RETURNING TO TEHERAN AFTER A HOLIDAY IN ENGLAND: THE HON. MRS. HAROLD NICOLSON (V. SACKVILLE WEST).

Photograph by Swaine.

He is not the first British seaman to be entrusted with the duty of dressing the hair of a royal lady. Walburga Lady Paget relates a story of the beautiful Empress Elizabeth of Austria, who once travelled to Madeira on the royal yacht lent to her by Queen Victoria. All her ladies and maids were too ill to attend to her, so she sent for the young captain and asked him to brush the wonderful brown hair for which she was renowned. He rose gallantly to the occasion, and continued to perform this extraordinary duty till the end of the voyage.

Christmas on the High Seas.

A good many well-known people must have realised last Saturday that, if one is a good sailor, to spend Christmas at sea is a very pleasant experience. It is most enjoyable, perhaps, far out at sea, when anything that breaks the daily routine has special value; but in any case it is an intensive affair, for the whole ship gives itself up to the celebration, and everything is done to rival the delights of Christmas on shore. Lord and Lady Elveden, with two of their children, were among the passengers who left last week for India, where they will stay with Lord Irwin, the Viceroy. Lady Irwin is Lady Elveden's sister. The Hon. Mrs. George Lane-Fox, daughter of Lord Halifax and wife of Colonel Lane-Fox, the



TO STAY WITH THE VICEROY OF INDIA AND LADY IRWIN: LADY ELVEDEN.

Photograph by Bassano.

A Lover of England and Persia.

It must be rather disconcerting to be passionately devoted to two countries so dissimilar and so far

apart as England and Persia, and only a rare mind could be capable of such incongruous attachments. Miss V. Sackville-West's novels, her history of Knole, and her recently published poem, "The Land," give

expression to an intense appreciation of the beauty and charm of England—especially of Kent, which is her own county. Few other writers of the day indeed, with the exception of Sheila Kaye-Smith, have been so successful in capturing the colour and atmosphere of England's fields, gardens, and old restful houses. The promoters of the "Come to England" movement would do well to bait one of their hooks with her Kentish novels. Yet the Persian travel bureau, if such a thing exists, could as usefully advise British people to read her "Passenger to Teheran," which is one of the most delightful of recent travel books. This account of an adventurous journey would not appeal to those who must travel in luxury, but it would appeal to people who like strange paths far from the tourist's tracks.

V. Sackville-West, who is Lord Sackville's daughter, and writes under her maiden name, is the Hon. Mrs. Harold Nicolson, wife of Lord Carnock's youngest son, who has followed his father in a diplomatic career, and is now attached to the British Legation at Teheran. They have two small sons. Mr. Nicolson is also a successful author. His monograph on Swinburne is the latest addition to the "English Men of Letters" series. Mrs. Nicolson has been spending a busy holiday in England, but is very soon returning to Teheran, and those who have read her book



TO VISIT THE ST. DUNSTON'S CLUBS IN THE COLONIES: LADY (ARTHUR) PEARSON.

Photograph by Lafayette.

will hope she will travel once more by the exciting route via the Persian Gulf and Baghdad.

Lady Pearson and her Tour.

Lady Pearson is leaving England in a few days for a world tour on the *Franconia*, and will not be home again till the end of June. During her travels she will visit South and East Africa, Ceylon, the South Sea Islands, Australia, and New Zealand, finishing up with a visit to Canada. In all these places she will visit the St. Dunstan's Clubs which have been established there, and it will be a tremendous pleasure to the members, the blinded soldiers who were trained at St. Dunstan's, to renew acquaintance with her, and hear the latest news of what is happening here. The clubs will arrange receptions to which the men from a distance will come, but probably most of the men live near the centres. In New Zealand alone there are nearly two hundred officers and men who have passed through St. Dunstan's, and the Dominion raised the sum of £100,000 for the Sir Arthur Pearson Memorial Fund to carry on the founder's work. In Wellington, Lady Pearson will have the pleasure of seeing the memorial to her late husband, which was unveiled by Lord Jellicoe when he was Governor of New Zealand. Lady Pearson, who is President of St. Dunstan's, does a good deal of speaking on its behalf, and keeps in touch as far as she can with the men who have been trained there.

Spending Christmas at Welbeck.

just before she left, which was attended by the



CHAIRMAN OF THE NATIONAL ASSOCIATION FOR THE PREVENTION OF TUBERCULOSIS: THE MARCHIONESS OF TITCHFIELD.

Photograph by Hay Wrightson.

the other day, quoted the case of a man who, having purchased a house one of whose previous occupants had died of consumption, scorned the idea that it was necessary to disinfect the rooms. As a result, five members of his family contracted the disease within a year.

Lady Titchfield has secured the help of a number of prominent women in organising the big ball which is to be held at Landsowne House on Jan. 3. The Prince of Wales, who is President of the National Association, has promised to be present.

The Engagement of Lord Carlisle's Sister.

Lady Ankaret Howard, who was, with her sister, Lady Elizabeth, at the Women Liberals' Ball at the Hyde Park Hotel, received many congratulations there on her engagement to Mr. William Jackson, of Leighton Court, Neston. It is an especially interesting engagement, for both the young people are studying for the Bar, and it is reported that they met for the first time at a Moot in one of the Inns. It is not likely that the marriage will take place till they have passed their final examinations. One may almost take it for granted that Lady Ankaret will then practise her profession, for she has her share of the energy and determination that the late Rosalind Countess of Carlisle seems to have bequeathed to her granddaughters; and if she has also inherited the eloquence that distinguished that great and famous lady, her success should be assured.

In the paragraph published a fortnight ago about the birth of Lord Glenconner's heir, it was stated that Sir Richard Paget, Lady Glenconner's father, was the inventor of the quartz-lamp which plays such an important part in artificial sunlight treatment. This was a mistake. Sir Richard is a distinguished scientist, and a specialist on the development of invention, but he did not invent the quartz-lamp. His connection with quartz-lamps comes through his association for twenty five years with the "Thermal Syndicate," who have developed the methods of fusing and working quartz for all kinds of scientific and industrial purposes.



ENGAGED TO MR. W. JACKSON LADY ANKARET HOWARD, SISTER OF THE EARL OF CARLISLE.

Photograph by Bassano.

TROUT-FISHING ON THE EQUATOR: AN ANGLER'S PARADISE IN KENYA.



"A GREEN VALE OF PLenty, AS AMAZING AS IT IS BEAUTIFUL": GOOD FISHING WATER ON THE GURA RIVER, IN KENYA, EAST AFRICA.



"GALLOPING WITH NORTHERN VIOLENCE THROUGH BRACKEN-COVERED HILLS": A BEAUTIFUL STRETCH OF WATER ON THE GURA RIVER.



WHERE WOMAN IS A BEARER OF BURDENS: A NATIVE GIRL OF THE KIKUYU RESERVE, CARRYING A HEAVY PACK FOR A TRAVELLER.



WITH THE CATCH—TWO NICE BROWN TROUT: A PAIR OF TYPICAL EAST AFRICAN GILLIES WHO ASSIST THE ANGLER IN KENYA.

The highlands of Kenya have many attractions for the sportsman and the nature-lover. Describing an early morning in camp, Mr. St. George Poole, who sends us these photographs, writes: "I wake to find the sun chasing ragged wisps of mist up the hillside. It is very cold, and I scramble hastily into woollies and a tweed coat, take my rod, and plunge off through the soaking undergrowth to catch a fish for breakfast. Remembering recently acquired knowledge, I ignore the pools and cast into a torrent of small cataracts, and almost instantly I hook a nice trout a few ounces over the pound. 'Samaki Mzuri,' grins my gillie, his naked black body waist-high in the rough water. For this river, for all its innocent appearance, rises a few miles from the Equator, and the trout of East

Africa, for all his recognition of a March Brown, is a fish of surprises and a very gallant fighter. He is as unexpected in his habits as this Gura River where he lives—a river rising far up in barren volcanic mountains, flowing down through dense, bush-covered hills into this green vale of plenty, as amazing as it is beautiful. Down stream some twenty miles the Gura flows into the plains, its waters become hot and red, its banks dry and uninviting; but here for many miles it laughs at the tropics, defies the sun, and gallops with truly northern violence through green marshes and round bracken-covered hills. The natives till the hillsides everywhere, to grow *muhindi* (mealies), sweet potatoes, tobacco (for snuff), and yams. It is one of the richest areas in the huge Kikuyu reserve."

QUEEN TEIE'S LIKENESS TO TUTANKHAMEN: A "BIRD-LIKE" TYPE.

PHOTOGRAPHS SUPPLIED BY DR. A. SCHARFF, CURATOR OF THE EGYPTIAN

DEPARTMENT OF THE BERLIN MUSEUM.



STRONGLY RESEMBLING IN FEATURES THE PORTRAIT-MASK OF TUTANKHAMEN (REPRODUCED IN COLOUR ON THE OPPOSITE PAGE): A SUPPOSED HEAD OF QUEEN TEIE, MOTHER OF THE FAMOUS "HERETIC" PHARAOH, AKHENATEN, WHO WAS TUTANKHAMEN'S FATHER-IN-LAW AND PREDECESSOR ON THE THRONE OF EGYPT—THE LEFT PROFILE, SHOWING THE GOLD-FOIL EAR-RING AND WIG OF LINEN AND STUCCO.



WITH HOLES OVER FOREHEAD FOR THE URAEUS AND VULTURE (LOST): THE BERLIN HEAD OF TEIE.

Dr. H. R. Hall, Keeper of the Egyptian and Assyrian Antiquities in the British Museum, has kindly supplied the following note: "The portrait-heads of the Egyptian Queen Teie (or what is generally supposed to be her portrait) and of King Tutankhamen (of which there is no doubt whatever, as it is that of his gold coffin) show in profile a remarkable family resemblance. Whether the Queen's head is that of Teie or not, and it most probably is she, there can be no doubt of the kinship of the original to Tutankhamen. The precise nature of his relationship to Teie we do not know. Tutankhamen himself was the son-in-law of Teie's son, Akhenaten the heretic, but he was no doubt a blood relation as well, and may have been Akhenaten's nephew, and so Teie's grandson. Akhenaten had a brother named Thutmose. It has been supposed that Tutankhamen was a son of Amenhetep III. (and so probably also of Teie), and younger brother of Akhenaten, because on one of the two 'Prudhoe' lions of Amenhetep III. from Soleb in Nubia (found at Gebel Barkal, whither they had been removed by the Ethiopian king Amonasro, and now at the British Museum), Tutankhamen dedicates it anew 'to his father, Amenhetep. (III.).' It seems more probable that the word 'father' is here to be taken merely in the general sense of progenitor or predecessor. If he was Akhenaten's younger brother, he married his own niece, which in Egypt was nothing unusual. The peculiar 'bird-like' type of the head of Teie (?) is obviously repeated in that of Tutankhamen. This type has usually been identified as that characteristic of the 'Ababdeh' or Bisharin tribes of the Eastern Desert. It has been supposed that Yuya her father, whose mummy is in the Cairo Museum, was originally an Ababdeh chief. The head of Teie is quite small: only three or four inches high. It is made of ebony, with eyes inlaid and the wig imitated in linen and stucco. The ear-rings are of gold-foil. Over the forehead are the two holes for the insertion of the uræus and the vulture-head, emblems of royalty, which we see on Tutankhamen's head. They have disappeared, but were no doubt also of gold-foil."



A "BIRD-LIKE" TYPE FOUND IN THE ABABDEH TRIBES: THE HEAD OF TEIE (NOW AT BERLIN).

TUTANKHAMEN'S LIKENESS TO QUEEN TEIE: HIS GOLD PORTRAIT-MASK.

AFTER A PHOTOGRAPH BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. WORLD COPYRIGHT STRICTLY RESERVED.
(SEE DR. HALL'S NOTE ON THE OPPOSITE PAGE.)



EVIDENCE OF TUTANKHAMEN'S RACIAL AFFINITY WITH THE ABABDEH TRIBES: HIS PROFILE.

The fact that a new chamber was recently found in the Tomb of Tutankhamen, containing further treasures, has revived public interest in the greatest archaeological discovery of modern times. The mask of solid gold, worth as bullion £5000, was placed over the head of the mummy. A full-face view of it in colour was given on a double-page in our issue of February 13 last. The

above reproduction, in profile, may be compared, for family likeness, with the head of Queen Teie on the opposite page. The mask represents Tutankhamen at the age of death—about eighteen. From certain aspects it recalls his father-in-law, Akh-en-aten, who may have been also his actual father; in others, especially in this profile, an even stronger likeness to Queen Teie, Akh-en-aten's mother.



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A Resolution for the New Year.

There is at least one good resolution that every woman will make to-day, and that is to start immediately on a bargain-hunting campaign at the sales. There are wonderful prizes to be captured during the first few weeks of January, and, owing to the coal strike and the bad season generally, models have been reduced to sacrificial prices to make way for the new season's modes. Some of the biggest sales last only a week or two, so it is well to make a note of the dates in order not to miss the golden opportunities they offer.

Bargains in Every Sphere.

There are many wonderful bargains to be found at Gorrings's, Buckingham Palace Road, S.W., including the two attractive coats pictured here, made of zibeline trimmed with fur. The one on the left can be secured for 6 guineas, and the other for 5½ guineas. The model gowns have been ruthlessly reduced to half cost price, and a stock of frocks for the afternoon, semi-evening, and evening are all being offered at the special rate of 59s. 6d. each. Graceful dresses for the older woman of satin charmante trimmed with diamanté have been reduced from 11 guineas to 8½ guineas; and there are 150 jumper suits in artificial silk and wool, usually

Golden Opportunities.

Everything has been drastically reduced in price at Marshall and Snelgrove's, Oxford Street, W., for the winter sale, which begins on Jan. 3. There are tea-gowns of lace and georgette, some trimmed with fringe, offered at 98s. 6d., and tea-frocks of crêpe-de-Chine with prettily pleated sides are 55s. 9d. Lovely dressing-gowns of printed chiffon velvet are £5 19s. 6d., and there are boudoir jackets to be obtained for 29s. 6d. Special underslips of very thick quilted crêpe-de-Chine are being offered at 25s. 9d., and taffeta petticoats with petalled edges are only 14s. 9d. In the small women's salon, the two pretty frocks pictured on this page have been very much reduced. The one at the top, made of reversible satin with a veston of georgette, is available for 9½ guineas; and the other, with the pretty tiered skirt, is made of charmeline, and costs £5 18s. 6d. A limited number of coats in small sizes are offered at 98s. 6d. each, usually 7½ to 9½ guineas.

Bargains at Liberty's.

No catalogue is issued in connection with the annual stock-taking sale at Liberty's, Regent Street, W., which begins on Jan. 3, but the early visitor will capture many prizes. Model evening gowns will be sold at half price, and Yoru crêpe dresses in a variety of colourings have been reduced from 42s. to 27s. 9d. Children's coats and frocks, suitable for school wear, are obtainable at half price; and there are 5000 dress lengths of floral voiles, lawns, and crêpes offered at 7s. 6d. each. Patterns may be obtained post free on request.

Great Reductions.

There are many bargains obtainable at H. J. Nicoll's, 114, Regent Street, W., the well-known tailors. Coat-frocks, two-piece suits, afternoon and evening gowns, coats of every description—they are being offered at clearance prices, and no one should miss the tempting opportunities offered. Riding habits and winter sports suits are also much reduced. An illustrated catalogue will be sent post free on request to all who apply mentioning the name of this paper.

For Five Days Only.

From Jan. 10 to Jan. 15 is the time allotted to the sale at Harrods, Knightsbridge, S.W., where there are mammoth bargains to be found in every department. There are well-tailored tweed coats for all weathers available for 30s., and evening frocks of georgette are only 50s. In the small-size department there are jumper suits of plain stockinette faced with check, completed with fine checked skirts, available for £5, and in the blouse section there are samples offered at below cost price. Black velveteen bridge coats can be secured for 16s. 11d., and there are 200 coats and skirts to be cleared at £3 each. Shoes of real Java lizard, one-bar style, can be secured for 37s. 9d. a pair. Then there are real Russian sable ties costing 7½ guineas, and red fox ties at 30s.; while for schoolgirls' outfits for the coming term there are checked frocks offered at 25s., mackintoshes at 12s. (size 27 in.), and gym tunics at 9s. 200 coats and skirts are to be cleared at £3 each; there are graceful matrons' frocks made of fine satin faille available for 80s. Then a number of useful



dressing-gowns are offered at 10s. each—wonderful bargains; and others of ripple cloth can be secured for 5s.

Sale Opportunities at Burberrys.

During January there are no less than 10,000 bargains to be secured at Burberrys in the Haymarket, S. W. Their famous waterproofs will be offered at 73s. 6d. each, and overcoats usually ranging from 8 to 10 guineas are reduced to 4½ guineas. Tailor-made coats and skirts for town and country wear in the early spring can be secured for 6½ guineas, originally priced at 10 and 12 guineas. An illustrated sale catalogue can be obtained post free to all who mention the name of this paper.

Lowest Prices Since 1914.

Already the sale at Walpole Bros., 89, New Bond Street, W., and Kensington High Street and Sloane Street, S.W., is in full swing, and there are many bargains in the sphere of household linens, as well as lingerie and frocks. Indeed, the famous Walpole household linens are offered at the lowest prices since 1914. Hemstitched linen sheets are obtainable for 26s. 9d. a pair, ordinary single-bed size; and hemmed cotton sheets are from 10s. the pair. Then there are special under blankets at 13s. 9d. the pair, and down quilts are to be cleared from 19s. 6d. each. There are bargain lots of handkerchiefs to be offered at drastically "cut" prices. Then there are rich corduroy velveteen dressing-gowns, trimmed with grey fur and lined with soft delainette, offered at 39s. 11d.; and pretty nighties in coloured lawn, edged with white and trimmed with drawn thread work, can be secured for 10s. 11d. A catalogue illustrating many other splendid bargains will be sent post free to all who mention this paper.



These attractive coats of zibeline trimmed with fur and effectively pleated are marked at very special prices during the present sale at Gorrings's, in the Buckingham Palace Road, S.W.

THE PLAYHOUSES.

"BROADWAY." AT THE STRAND.

THE merit of "Broadway"—for which, presumably, authors, producer, and players may all alike claim credit—is its astounding air of actuality. Its scenes are placed in the vulgar atmosphere of a raffish



COMMANDING THE BATTLE-CRUISER "RENOVN," TO CONVEY THE DUKE AND DUCHESS OF YORK TO AUSTRALIA: CAPTAIN N. A. SULLIVAN, R.N.

The Duke and Duchess of York have arranged to embark in H.M.S. "Renown" at Portsmouth, on January 6, for their tour to Australia and New Zealand. Captain Sullivan is in command of the battle-cruiser.—[Photograph by Russell and Sons, Southsea.]

New York night club; its characters consist of bootleggers, gunmen, detectives, and weary dancing girls who move across the stage in a succession of different costumes; its plot turns mainly on a quarrel between two rival gang leaders and the revenge the mistress of

one of them takes for her lover's murder. Here is nothing more than the story of a cabaret brawl, you might say. But see it as it is given at the Strand, and you are caught up at once into the drama of the thing you are watching, just as if footlights did not exist and you were living through its incidents. You hardly think of acting, so effaced do the actors seem in their parts. The murder of one gangster by the other is done so quietly, suddenly, and cold-bloodedly that it affects you as an outrage. The chorus girls, as they dance past listlessly or quarrel, show themselves through their dresses for what they are—tired and suffering human beings. And their odd little chief—represented so admirably by Mr. Roy Lloyd, who with a naive conceit cherishes ambitions of becoming a Broadway "star" and having his name advertised in shining letters outside a theatre—adds the last note of verisimilitude to a picture of low life so arresting that the normal "crook" play suffers sadly by comparison. Every part is afforded individuality, and, though it is impossible to enumerate the members of a long cast, the authors at least should be mentioned. Mr. Phillip Dunning and Mr. George Abbott are responsible for "Broadway"; they look like repeating their huge New York success in London.

PANTOMIMES AND ANNUALS.

Once more our theatres as a whole have avoided enterprise in the provision of special Christmas entertainments, managers preferring the policy of reviving old favourites which have done service in the past. There are two pantomimes in the West End—"The Sleeping Beauty" at the Lyceum, and "Aladdin" at the Palladium, both feasts of fun and colour. Of plays for children, "Peter Pan" is with us once again at the Adelphi, while "The Windmill Man" is revived at the Victoria Palace and "Where the Rainbow Ends" at the Holborn Empire. Mr. Arthur Bourchier is re-appearing at Strand matinées in "Treasure Island," and there are revivals of "Charley's Aunt" at the St. James's, "The Private Secretary" at the Kingsway, and "When Knights were Bold" at the Scala. Novelties, of which more may be said later, are the efforts of two poets at providing holiday fare. Mr. Alfred Noyes's version of the "Robin Hood" legend is being done at the Century, and Mr. John Drinkwater's fairy play, "Puss in Boots," is being presented at matinées on the Apollo stage.

A New Year present which will be sincerely appreciated by friends who have a small baby to

look after is a "Sol Peram," which is an ideal baby carriage for all weathers. The famous "Sol-no-jar" springing ensures perfect shock-absorption, whilst the new "Sol" Storm Screen keeps the occupant of the "Peram" quite dry in the heaviest storm. This perfectly constructed carriage is obtainable from all dealers of prestige, and is a gift which will benefit its small occupant materially in health and comfort.

Could any present more fitly express the esteem of the donor towards the recipient than a case of that perfectly delightful old Scotch whisky, McCallum's Perfection, one of those Scotch whiskies in which quality is traditional. It has a flavour which one associates with the best of our almost forgotten pre-war whiskies; its mellowness is ample evidence of its age; and its purity is vouched for by the British Analytical Control. Those who have tasted McCallum's Perfection are not surprised to learn that the house of McCallum was established in 1807, and the name Perfection is no more than descriptive of the excellence of the whisky.

During the holiday season, which continues for everyone until the children go back to school, every family store-cupboard must have a goodly supply of chocolates, and there is no more popular variety than Barker and Dobson's. They are sold practically everywhere, also at 174, Piccadilly, W. "The Belmont," for the connoisseur, range in price from 6s. 6d. to 60s., obtainable in pretty boxes. "The Verona" assortment is



"BARKER AND DOBSON'S CHOCOLATES. to be obtained in ivory caskets; and "Lady Dove" boxes and "The Viking," sold at popular prices, have fruit, cream, and nut centres. It must not be forgotten that this firm specialise in the genuine Royal Everton and walnut toffees, which are sold in Gold Crown caskets. The toffee supplied by Barker and Dobson is as good as their chocolates, and that is saying much.

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RAE

RADIO NOTES.

WITH modern multi-valve receiving sets employing one or more power valves, an adequate supply of high-tension current is a matter of the greatest importance. The ordinary dry batteries, which have a life of six months or so when used with older sets, are quite unsuited to the requirements of the up-to-date set which has been designed to give great volume with purity. To achieve this ideal, it has become necessary for the valves to absorb a larger amount of high-tension or "plate" current than heretofore; hence batteries capable of supplying full power over reasonably long intervals should be used, instead of the dry type, which, under the new conditions, would only stand up to their task for a week or so, and then have to be renewed. Many owners may not realise that the broadcast sounds issuing from the loud-speaker are created by the action of the high-tension current alone, the circuit of which is broken (visibly) between the filament and plate of each valve; yet, invisibly, the circuit is completed by the electrons which bridge the gap between filament and plate of each valve. Power valves, as used in all modern receivers, are designed in order that the set will give great loud-speaker volume without distortion; consequently, to obtain strength of volume, the valve must consume a large amount of high-tension current in order to agitate the diaphragm or cone of the loud-speaker sufficiently to cause strong sound-waves to be impinged into the home. It will be understood, therefore, that if a modern set is to be run economically—i.e., without buying dry H.T. batteries every week or so—advantage must be taken of some other source of supply; and for those enthusiasts who have not got electric light in the home, then high-tension accumulators are the next best thing, as, after the initial cost, they may be charged at intervals over and over again at small cost. H.T. accumulators are now made especially for wireless purposes in the home, but it is a mistaken economy

to acquire those types with a number of tiny cells. The larger the cells, the longer they will stand up between re-charging.

If alternating current is laid on in the house, it is possible to obtain the high-tension supply from the main with the aid of the Burndept "Ethopower" H.T. unit, which is available for use on 100-120 volts (50-60 cycles) or 200-240 volts (50-60 cycles).

This device is self-contained in a metal case measuring only 10½ by 3½ by 8 inches, and is fool-

wave rectification, and has so long a life as to make renewal a negligible item. With this apparatus, a never-failing and plentiful supply of high-tension current can be obtained at low cost, by simply plugging one wire to a lamp socket and connecting other wires to the receiving set. Thereafter, a touch of a switch provides an instantaneous supply of H.T. current, perfectly filtered, and absolutely free from hum or noise.

The same firm also supply the "Balkite Battery Charger" for charging six-volt accumulators in the home from the ordinary electric-light wires (alternating current). The charger will charge a 6-volt accumulator (50 ampere-hours) in about 20 hours; or, if a regular charge is given once a week, then the accumulator will be fully charged if left on all night.

A bowl of fresh-cut flowers is always a delightful form of table decoration, but when sweet music issues from it, the effect is both enchanting and mystifying. The Beco "Rose-Bowl" loud-speaker should be of great interest to those radio enthusiasts who may consider that a trumpet-type loud-speaker does not fit in with a scheme of home decoration. This novel instrument, which may be obtained in three finishes—nickel-plate, oxidised silver, and antique bronze—measures ten inches in diameter by seven inches high. The loud-speaker mechanism is hidden in the circular base of ebonite which supports the metal bowl. The placing of water and flowers in the bowl does not detract in the least from the quality and strength of the broadcast sounds, which come into the room through air spaces arranged between the bowl and its base.

To-day, Jan. 1, 1927, the British Broadcasting Company, Ltd., is no more, and the British Broadcasting Corporation takes over the responsibilities of providing entertainment for British listeners, who now number over two millions with receiving licenses.



A LIGHTSHIP THAT SENDS WIRELESS RAYS WHEN FOG OBSCURES HER LIGHT.

The lightship "Albatross," stationed off Dublin Bay, has been fitted with a Marconi "Beacon Transmitter," which, during fogs, sends out a wireless signal every few seconds in order that any ship equipped with a direction-finder may take a bearing upon the signal source, and thus by ordinary navigational methods determine her position.

proof, practically everlasting, and quite safe to handle. The most important element in the "Ethopower" H.T. unit is the wonderful Burndept "Ethotron" valve, which has no filament. The valve gives full-

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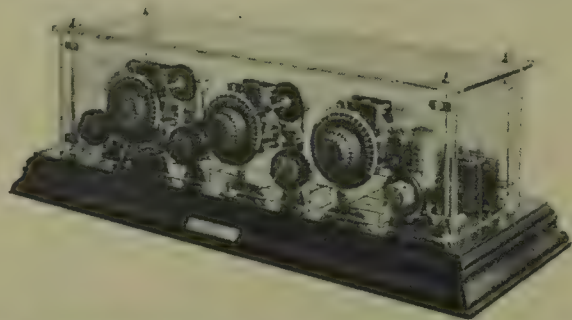
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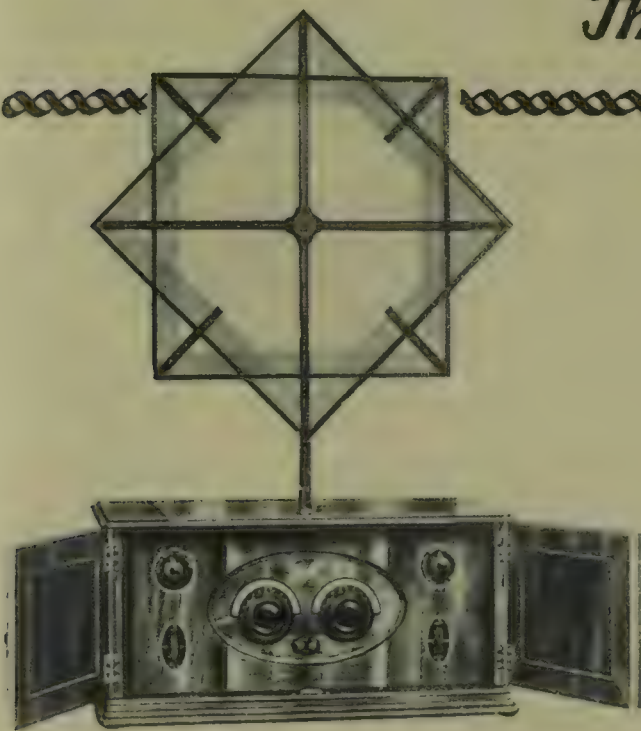
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THE NEW STANDARD IN WIRELESS

THE finest Broadcast Receivers in the world are Burndept. The best of all the Burndept range is the Ethodyne. Nothing better exists anywhere, at any price. It is the masterpiece of a famous house, the super production of the Burndept laboratories. You can spend more money, but you cannot get a better receiver. It will bring in, for perfect loud speaker reception, all the 20 stations in Great Britain, and most stations in Europe. The fastidious listener can tune-in, by the turn of a knob, practically any programme desired and as free from disturbances as it is possible for any set to receive. Valuable exclusive patents have been acquired, resulting in the unique double-wound Rejector Frame Aerial. The Ethodyne gives absolutely faithful reproduction of speech and music. No external aerial or earth connections are necessary. Send for the Burndept Catalogue, which fully describes this beautiful instrument.

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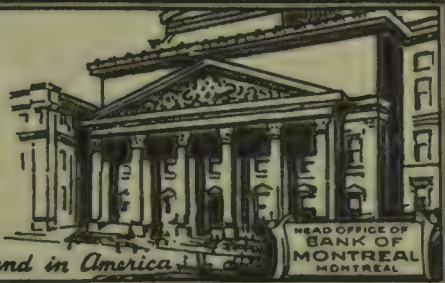


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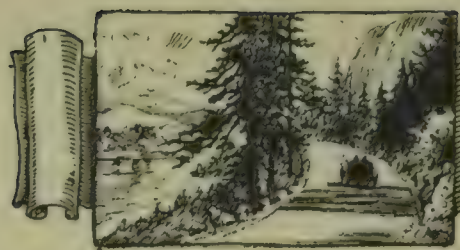
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THE CHRONICLE OF THE CAR.

By JOHN PRIOLEAU.

THE B.T.H. MAGNETO.

IT is growing to be almost a threadbare truism that as modern cars improve they show more and more opportunity for improvement. It may be that, until a few years ago, we were easier to please and less disposed to grumble, and a good deal less critical in our views of what should or should not constitute value for money. You will remember that we all had practically the same troubles as we have now—we found it difficult to start up our engines on cold mornings in winter, and sometimes at other

cars are designed and built, we know very little about our ignition systems, and are, very properly, thoroughly afraid of them. When you come to think of it, the stop on the roadside (I need hardly remind you that it nearly always occurs at night, in the worst of weather, and the furthest possible distance from help), which you are finally able to diagnose as ignition trouble, is the stop, above all others, which sends your heart to its lowest point on the scale.

Here is an obvious opening for the improvement of your car—so obvious that I would not have the audacity to suggest it if it were not for the fact that I have, within the past six months, had a rather heartening experience with a change of magneto. I suppose that I have suffered as much as most people with post-war magnetos of various designs, nationalities, and prices, but at the time when I began the experiment of which I speak I had enjoyed at least twelve months of uninterrupted peace from that malignant box of tricks. I knew—or rather, I hoped—that, if trouble were to start again, I could probably keep it off for a few thousand miles by fitting another magneto, but what I did not guess was that the whole performance of my car could be radically improved by this means. Within certain limitations, one magneto was to me, in those days, very much like another. Naturally, I knew that the hotter the spark the more efficiently the engine would perform, but I did not think it likely that there was a magneto on the market which would really improve my engine.

I know better now. The makers of the B.T.H. asked me to give their magneto an exhaustive trial and report upon its behaviour. As an inducement for me to do so, they guaranteed that there would be a

general improvement throughout the performance of my 12-h.p. engine, and also (it seemed to me perfectly incredible) an increase of five miles an hour on second and top speeds. This was far too good an offer to be refused. It was a sporting bet. The magneto was fitted to my engine in the summer and was put through every test to which I could possibly submit it for six months, and for the benefit of the readers of *The Illustrated London News* I give my experiences with it to-day for the first time.

The claims of the makers have been justified in every respect. I found that, so far as one could judge these things, the liveliness of my five-year-old engine was increased so noticeably that I would put it down at 15 per cent.—if one can guess at figures in this slipshod manner. Early morning starting, pick-up, get-away, and the acceleration, especially on top gear, were such as I had never experienced before with that type of car. Also those promised five miles an hour were mine immediately. Further, the whole performance of the engine was transformed, and you got that extraordinarily refreshing sensation, when driving her pretty hard, that she did not mind in the least, and was willing to do a good deal more.

I give no technical details of the construction of



MOTERING AMONG THE GRAND MOUNTAINS OF SCOTLAND: AN ARMSTRONG-SIDDELEY "EIGHTEEN" AT GLEN NEVIS, INVERNESS-SHIRE, AT THE BASE OF BEN NEVIS.

moments; after a certain lapse of time we found that our petrol-consumption was rather higher than we had been led to expect it to be by the makers of cars, and the same disappointing state of affairs was sometimes apparent in respect of oil-consumption; our gear-boxes were noisy; our springing came in for a good deal of acid comment—in fact, we used to suffer from practically all the things which are occasionally apt to worry us to-day.

An otherwise good engine which develops or is delivered to you with an excessive petrol-thirst is sometimes an interesting subject for amateur treatment. There are numbers of carburettors on the market, most of which are guaranteed to reduce your petrol-consumption. Whether you get the desired results or not, experimenting with these new carburettors will teach you a good deal about difficult starting from cold in the morning, delayed warming-up, poor pick-up, and all kindred ailments. The sorrows attendant upon over-heating and over-cooling will also come under your notice.

These troubles, however, are, in my opinion, of small importance compared with what is probably the oldest trouble of all—in efficiency of ignition. Even to-day, when we are supposed to know a great deal more about the way in which the various parts of our



MOTERING THROUGH BEAUTIFUL ENGLISH LANDSCAPE: A WOLSELEY 11-22 H.P. ON HILLS ABOVE THE MANIFOLD VALLEY, LOOKING ACROSS TO DOVEDALE.



ROLLS-ROYCE CARS IN THE COLONIES: A 20-H.P. BARKER-BUILT LANDAULETTE RECENTLY COMPLETED FOR THE GOVERNOR OF SINGAPORE.

The car is painted royal blue, with wings and the upper part in black. The interior is upholstered in fawn striped cloth, and the driving seat in antique leather. The Governor's arms are emblazoned on the main doors. Owing to their durability under Overseas conditions, Rolls-Royce cars are increasing in favour throughout the Empire. A 20-h.p. model is in constant use for official business by the Prime Minister of Australia.

this magneto, because, for one reason, it seems to me that all the user need know is how to keep it clean, and that the high technicalities of its origin are superfluous, if not dangerous, knowledge. All I have to deal with is results, and the results of this B.T.H. (it is, I am glad to say, an English magneto) are astonishingly good. The fitting of it transformed an already excellent car into one considerably above its class.

Here is a way in which your old car can be improved. When you are considering trying a new carburettor and new pistons and new valve timing, it is as well to try what can be done by fitting a new magneto. I need hardly say that I give this advice in a general manner. There may be other magnetos as good as the B.T.H., and, in any case, numbers of excellent cars are fitted with them as standard. My point is that here is a concrete case where a good engine was immensely improved by a change over from one type of ignition to another.

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COMBINES the conveniences of both electricity and coal gas, and without the disadvantages.

LIGHTING—A softer and more brilliant light than electricity at a fraction of the cost.

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An elegant growth of beard and hair can be produced when using Comos Hair-Balsam during 8 days. This balsam causes hair and beard to grow on all bald-headed persons or persons with thin hair. "Comos" is the best product of the modern science of this domain being the only balsam which really produces hair and beard even on persons of old age. "Comos" brings the Dormant Papillae of the hair to grow again after having been used in a few days, and within a very short time you will have a very vigorous growth of hair.

HARMLESSNESS IS GUARANTEED; if this is not true The Comos Magazine will pay

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One parcel of "Comos" costs £1, 2 parcels cost £1 15.

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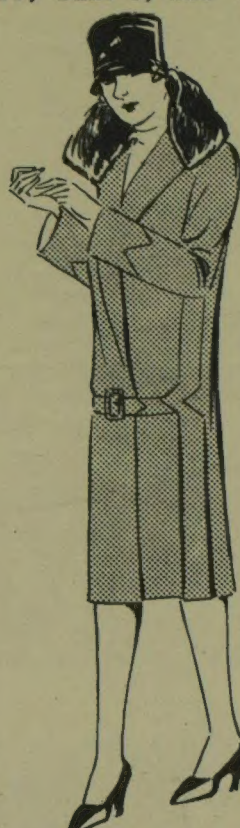
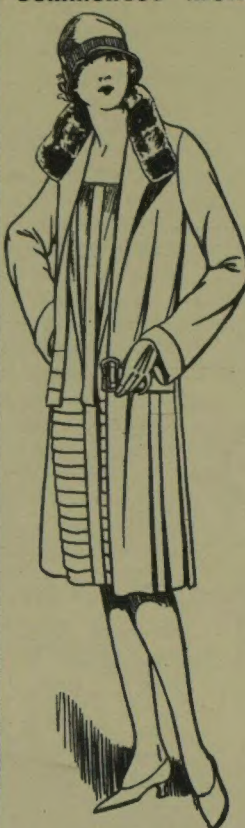
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20 Two-Piece Costumes in various materials and designs, of which sketch with dress of charmelaine with finely tucked skirt and front of crepe-de-Chine, and coat in velour to tone, finished with moleskin collar and pleats at sides, is a typical example. In a few good colours. Usual Prices 17/ to 19/ Gns. SALE PRICE 14/ Gns.

Smartly Tailored Coat in a range of good quality velour materials, lined throughout and finished with collar of real shaded skunk, moleskin or American Opossum Fur. In navy, black and many colours. Usual Price 7/ Gns. SALE PRICE 8/6

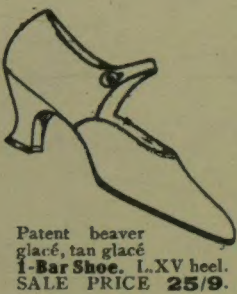
Dinner Gown in Georgette over silk foundation, bodice cut on lines particularly suitable for full figures, skirt trimmed back and front with deep fringe, finished at waist with beaded ornament to tone. In black and many good colours. Stock and large sizes. SALE PRICE £5 18 6



50 "Opal" Tea Dance Frocks for young ladies, composed of good quality georgette over a self slip. Possessing the fashionable note in the hand-knotted, silk fringe vandyked on skirt and forming semi-cape on bodice. In all colours and black. Reduced to £5 19 6

70 Stockinette Jumper Suits in good quality woollen stockinette, piped self colour, collar can be worn open or closed. In almond, grey, saxe, beetroot, mulberry, bois-de-rose, bottle, black, beaver and wine. Usual Price 5/ Gns. SALE PRICE 7/3 6

45 Inexpensive Night-dresses in crepe-de-Chine; long straight line with pink tucks in shoulder with vest of lace motifs finished with satin stitch. In all colours. SALE PRICE 29/6



Useful Straw Hat in silk hemp, trimmed and underlined with satin ribbon. In beige, black, bois de rose, brown, navy and mulberry. SALE PRICE 45/-

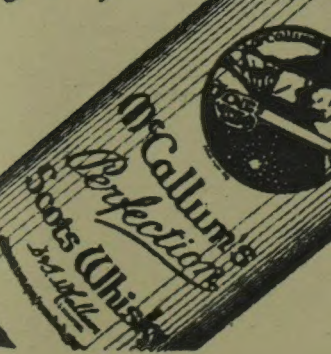
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Becoming Turban in folded satin with felt crown. In black, dark brown, navy and nutria. SALE PRICE 45/-

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McCallum's

Perfection



Of old, they cried—McCallum More!
Now, their cry is—More McCallum!

WINE AND THE WINE LANDS OF THE WORLD.

THE story of the vine and its products carries the reader into fascinating regions of history and travel, of literature, religion, and philosophy. It is a genial subject, and it is treated with a delightful geniality in a new book entitled "Wine and the Wine Lands of the World," with some Account of Places Visited, by Frank Hedges Butler, with fifty-five illustrations (Fisher Unwin; 15s. net).

At a season of Christian conviviality the opening chapter, on wine and the Bible, is particularly appropriate, and it leaves the advocates of prohibition and teetotalism—whatever other support they may claim—no orthodox leg to stand on. "St. Paul," it concludes, "well knew the value of wine as a food and a tonic when he admonished his 'son Timothy' to 'Drink no longer water, but use a little wine for thy stomach's sake and thine often infirmities.' . . . Just as our Lord's first miracle on earth was the turning of water into wine, so His last gift on earth to His disciples at His Last Supper with them was a cup of wine, of which He bade them all partake in remembrance of Him."

Having thus laid the foundations of his work on a sound theological basis, the author proceeds to build upon it a structure full of interest and charm. He describes all the wine-producing countries (many of which he has personally visited, for—as his other

books attest—he is an inveterate traveller), along with the inhabitants, their methods, and the wines they make. Admirable photographs accompany his descriptions.

Mr. Hedges Butler gives valuable hints on the qualities of various wines and the right ways of using them, while the book is full of literary and historical allusions. Among others may be noted the discovery of champagne by a Benedictine monk, a visit to the Grande Chartreuse (before the expulsion of the monks) and the work of Pasteur in combating insect pests. Chapters are given also to the history of beer and spirits, and we learn that beer was known in Egypt as long ago as 3000 B.C., and that it is mentioned by Herodotus, Xenophon, and Pliny.

In view of the new importance that attaches to aerial survey work, it may be noted that Mr. Hedges Butler, who is a well-known pioneer of aeronautics and founder of the Royal Aero Club, made many of his journeys to the wine districts of France by balloon, and more recently by aeroplane. In the birth year of heavier-than-air machines—1908—he was taken up as a passenger by Wilbur Wright, and wrote a forecast of the future of aviation which has been abundantly fulfilled.

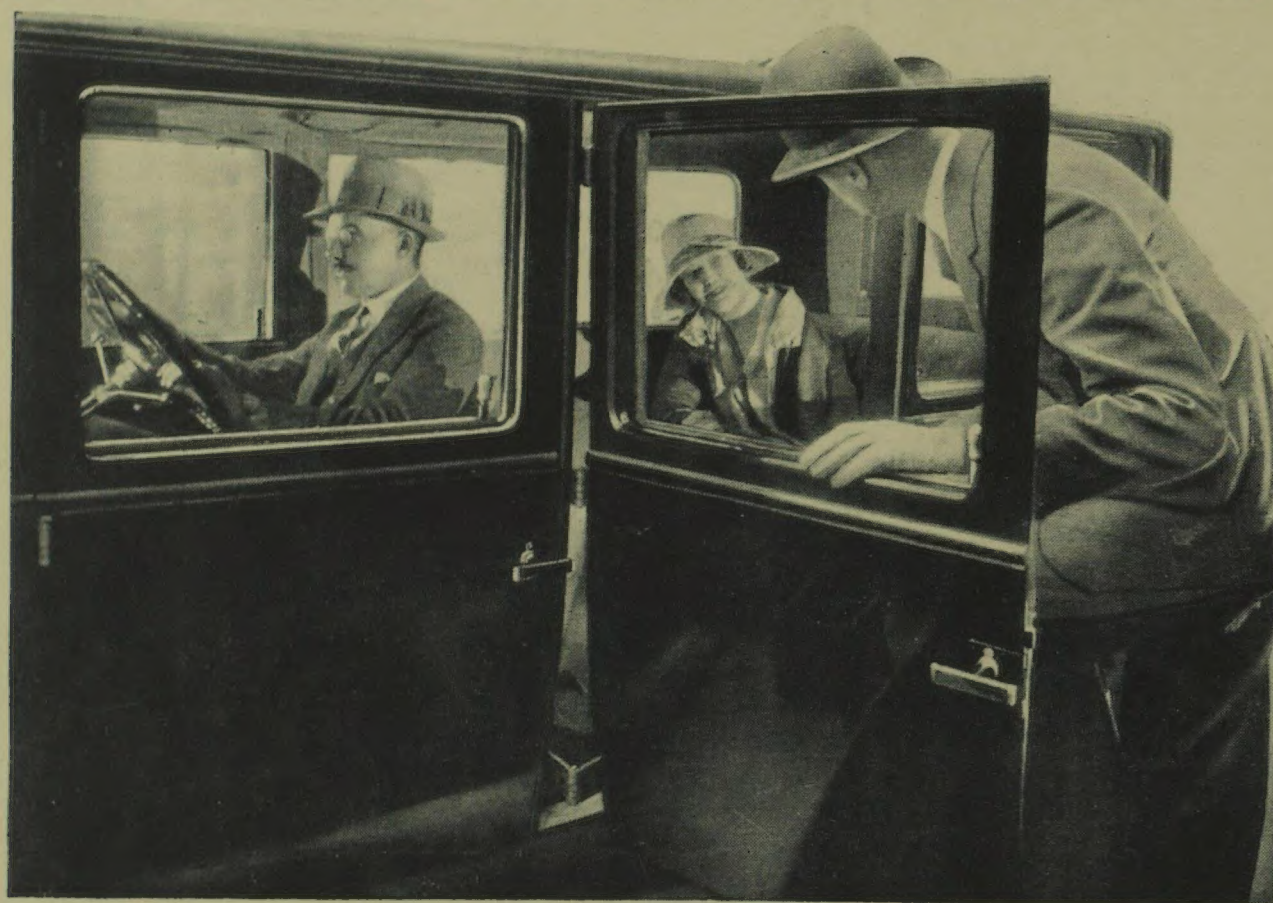
If Samuel Pepys were alive to-day, he would revel in the productions of Messrs. John Walker and Co., of 5-6, Warwick Lane, and 2-4, Warwick

Square, the well-known makers of diaries. Nowadays we are all diarists of sorts, even if we do not commit to paper, like the immortal Samuel, the intimacies of our daily life. Everybody needs a diary or calendar for memoranda and engagements. Messrs. Walker provide them in infinite variety, ranging from the large desk book to the dainty type suited to the waistcoat pocket or the vanity bag. Particularly useful for a man are the loose-leaf pocket diaries, in wallet form, in which three months of the calendar can be carried at a time (to avoid making the wallet too thick), the rest being kept in a box as refills. The loose-leaf principle is likewise applied very efficiently to desk calendars for noting appointments, each day being marked out in half-hour spaces. Other useful forms of Walker diaries are the Treasury Note series, with safety flap pocket and season ticket "window," and the "Duplex" type, a combined diary and note-book. The pocket diaries are made in five different sizes. With such a wealth of choice we can only say to the potential diarist, "You're a dainty man to please, if you are not satisfied."

The 1927 edition of "Kelly's Handbook to the Titled, Landed, and Official Classes" is now on sale. This admirable and concise book of reference is well known, and this issue is the fifty-third edition of what is one of our standard handbooks. It is published at 30s., and, though it contains in one

general alphabetical list details of more than 30,000 persons who come within the scope indicated by its title, it is issued in a very handy size, and the printing is notably clear. In addition to the general list of distinguished people, "Kelly's Handbook" contains lists of the members of the Royal Family, of both the Upper and Lower House, and the Ministry. The Foreign Ministers and Consuls in London and the British Ministers abroad are also given, and much other useful information is provided, such as tables of precedence, relative rank, and so on. The book has been thoroughly revised and corrected, and is, of course, a work the accuracy of which has always been above question, and which holds a place in every library of reference.

"Look it up in 'Whitaker'" is the answer to practically every question on current affairs that arises; so much have we all learnt to rely on the accuracy and the completeness of the information supplied in the well-known almanack. The fifty-ninth edition, the issue for 1927, is now on sale, and certain improvements and changes have been made in the volumes. The abridged edition, published at the low price of 1s. 6d., is a new boon, and replaces the former paper-covered (3s. net) edition, which consisted of the first part of the complete edition without changes in setting. The new book is an abridgement of the whole, and will be welcomed as a fuller work than the old paper issue. The complete edition (6s. net), published in its familiar red and green binding, has been rearranged most advantageously, as it was no longer necessary to consider the position of any section with reference to the paper-covered edition. No subscriber need feel puzzled by the changes, as a quick glance at the well-arranged index, with its cross-references, will enable him to turn up the information he requires with no delay. In accordance with the request of many readers, a "Table of Abbreviations in Common Use" now follows the index, and among new items of general interest will be found the article supplied by the Premier of the Dominion of New Zealand, and the Questions of the Day, which are dealt with in fifty-seven short articles. There is a new article giving details of the meteorological conditions in the harvest and holiday months for the past fifty-one years; and, of course, "Whitaker's Almanack" once more supplies us with the vast stores of information on every topic for which we have learnt to look to it.



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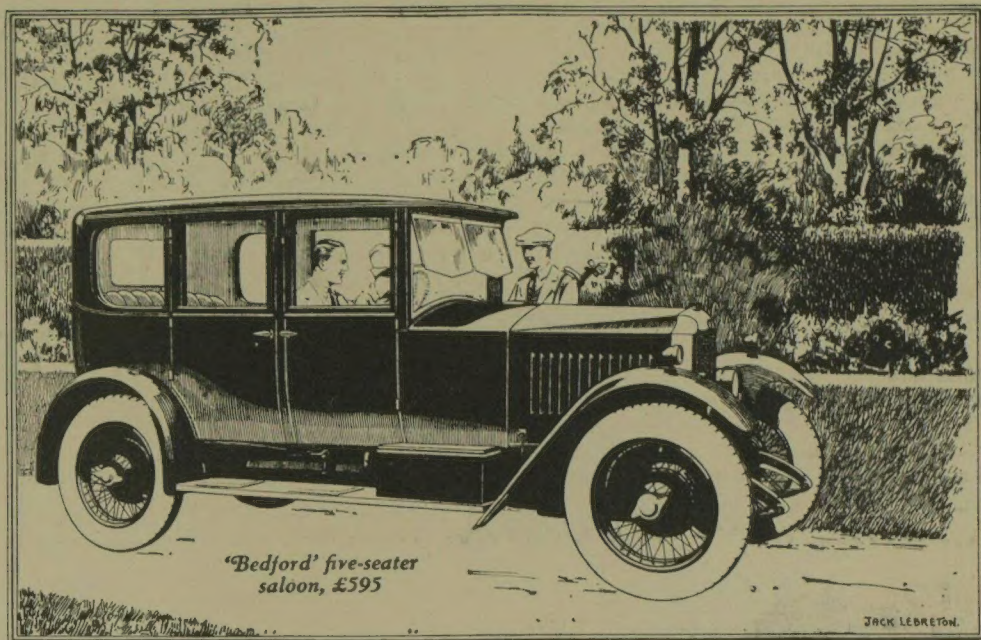
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BRISTOL ET BEAUSOLEIL
BEDFORD HOTEL ET COTTA
BRITISH
EUROPE
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GOUNOD
NATIONS
NOAILLES



"Harry Smith was easily distinguished by his Lowland habit where he stood leaning on a sword Since he slew his man, Henry had not struck a blow MacGillie Chattanach became alarmed. . . .

"'What ails thee, man?' said the Chief. . . .

"'You as good as called me hireling but now,' replied Henry—'If I am such I have done enough for my day's wage.'

"'He that serves me without counting his hours,' replied the Chief, 'I reward him without reckoning wages.'

"'Then,' said the Smith, 'I fight as a volunteer' and shouldering his heavy weapon, he placed himself opposite to the Chief of Clan Quhele!"

THE FAIR MAID OF PERTH BY SIR WALTER SCOTT

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